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TEXTILES, LACES
EMBROIDERIES AND FINDINGS
SHOPPING HINTS
MENDING, HOUSEHOLD SEWING
TRADE AND SEWING TERMS

WOMAN'S INSTITUTE
OF DOMESTIC ARTS AND SCIENCES
SCRANTON, PA.
1923

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PREFACE

This book is arranged for the convenience and ready reference of students, homemakers, and dressmakers, giving historical information, descriptions and uses of laces, textiles, embroideries, and findings, and showing their values, purposes, and uses in dressmaking work. It is not enough to know how to cut and fit garments unless one knows how to complete them artistically by using the proper materials for the need or the occasion.

Detailed illustrations and instruction are given for the mending of practical, every-day garments, as this work is required in the average home. In the study of this part of the text, it will be evident that thrift and economy have been prominently considered. To mend well is not only an economy but one of the womanly arts that have come down through the ages, few women considering themselves too distinguished to do their own mending.

Information is given for household sewing, including the making of draperies, bed coverings, scarfs, and art needlework, as well as the miscellaneous articles that a housewife may need to mend, remodel, or replace.

A dictionary of trade and sewing terms completes the volume. By a careful study of this part, fashion news will be more easily and more accurately interpreted and the vocabulary of the modiste and the fashion writer will be better understood.

A mystery often surrounds dressmaking work, which some persons attribute to the terms used. To make all such words, clear, and to provide a ready reference for those interested in dressmaking work, this dictionary of trade and sewing terms is supplied.

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CHAPTER I

DEVELOPMENT OF TEXTILES

ORIGIN AND GROWTH

1. The preparation of materials for body covering, chief of which are cotton, flax, silk, and wool, whether for ornament or for warmth and comfort, has demanded consideration from the earliest times. Primitive women, who were concerned with providing shelter and clothing for the family while the men were engaged in seeking food and in warfare, played an important part in the early development of the textile industry.

At first, women made clothes from the leaves and bark of certain trees or from the skins of animals, depending on the climate in which they lived. In tropical countries, the inner bark of one kind of tree was pounded until it was sufficiently thin and pliable, and then it was decorated and used for garments.

When skins were worn, the hair or wool was generally placed next to the body; so, in some cases, such as in wool, the fibers felted from the oils of the wearer's body. This marks the beginning of one form of textiles. Later, the dried skins of animals were tanned to make them smooth.

2. Probably weaving originated through the using of the reeds and grasses that primitive folk found in their wandering life. These were twisted, knotted, interlaced, and tied to make mats and baskets. Gradually, the fibers of plants and the coats of animals were woven, the first woven articles being used for floor coverings. With the occupations of men and women becoming somewhat stable, a pastoral life gradually came into existence and brought with it more desire for personal adornment. Weaving thus became an important industry and experienced many improvements.

During the agricultural era which followed, flax and cotton plants were widely cultivated and sheep were raised for wool. By degrees, life became more settled, households were established, and private ownership became the rule. In fact, by the time that America was going through her colonization, each home was a unit in itself, the mother and daughters spinning and weaving, while the father and sons prepared the fibers and made and repaired the machinery and tools.

3. The textile industry received considerable impetus through the various inventions that helped to perfect spinning and weaving. At first, only human power was used; then horse and water power were employed; and finally steam and electricity replaced both of these. With the increase of the demand and consequently of the production, the industry left the home and entered the factory. Thus, women have gradually given up the making of cloth except as they are employed in factories to do certain parts of the work.

SPINNING

4. Early Development.—The origin of spinning, which is a process of drawing out and twisting fibers in such a manner as to produce a continuous thread, is difficult to trace. One story is that of a shepherd boy who, while watching his sheep one day, noticed a bunch of wool hanging on a nearby bush. In his idleness, he began to twist the fiber and, as he twisted it, he drew the fibers apart and found that he could make a long thread from these comparatively short fibers. Some authorities entirely discount this story, claiming that, due to necessity, primitive woman was the inventor of spinning. Whatever its origin, it was with this invention that the true art of textiles began.

5. In the beginning, the spinner held the fibers in her left hand and twisted and drew them out with her right into a continuous thread, which she wound on a stick, called a *spindle*, as shown at *a*, Fig. 1. She had no means of keeping the fiber in order or even of cleaning it before it was spun. Very soon, however, the *distaff* made its appearance and shortly after it came the *whorl*. On one end of the distaff, which was a stick 12 to 18 inches long, the fibers were loosely fastened, as shown at *b*, the other end being held

under the left arm or stuck in the belt of the spinner so that both hands were left free to work with the fiber. The spinner soon found that it was much easier to spin with a full spindle than with an empty one, so she conceived the idea of weighting it with a whorl and it then consisted of a stick with a weight on the lower end, as shown in Fig. 2.

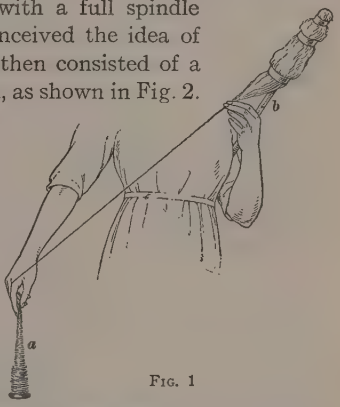


FIG. 1

With these two improvements in equipment, the *spinster*, as she was called, would draw out the fiber from the distaff with her left hand, attach the end to the spindle, and give the spindle a sharp twist with her right. She would then allow the thread and whorl to twist in the opposite direction. After twisting a considerable length, she would wind the yarn on the spindle, fasten it to prevent its unwinding, and begin the process again. The *rock*, a later improvement, was merely a distaff made with a standard, as shown in Fig. 3, so that it stood on the floor beside the spinster.

6. At the present time, the Navajo Indians of Arizona have an interesting method of spinning. With a slender stick for a spindle, the point of which is stuck in the ground, the spinner, sitting on the ground, pulls out the fiber and twirls the spindle to twist it. The yarn, when first spun, is very slightly twisted so that it must be gone over several times before it is ready for use in a loom.

FIG. 2

7. Kinds of Spinning Wheels.—Up to the 14th and 15th centuries, the distaff and weighted spindle constituted the spinning equipment. Then, they were replaced by the spinning wheel, the spinners of India fastening a wheel to a spindle and making it rotate by means of a band. This first spinning wheel known to history was called the Gharka wheel of India. It was a very crude instrument and spun only very coarse yarns, but it had the advantage of providing a more rapid method.

FIG. 3

8. The *great wheel, wool wheel,* or *muckle wheel,* as shown in Fig. 4, was the next to make its appearance. It was called the *great wheel* because it had a large wheel. As it was used extensively in Scotland, it received the name of *muckle wheel,* muckle meaning great in the Scottish dialect. The term *wool wheel* was applied because it was best adapted to the spinning of wool fiber on account of the shortness of the fiber and the slow, intermittent motion of the wheel.

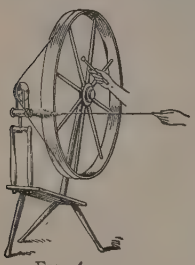


FIG. 4

To spin with this wheel, a portion of the fiber was drawn out and attached to the spindle; then the great wheel was struck with the hand or a wooden peg, the blow causing it to revolve, turn the spindle to which the fiber was attached, and twist the fiber. To wind up the yarn, the wheel had to be revolved in the opposite direction. When the spindle was full, the thread was wound off on a reel. It has been estimated that spinners who worked at this type of wheel walked as many as 20 miles a day as they spun. The principle of the great wheel is still used in our modern wool manufacture, but the mechanism has been so greatly improved that practically all of the work is now done by the machinery.

9. The *flax,* or *Leipsic, wheel,* shown in Fig. 5, which is the one we ordinarily see as an heirloom, with its distaff, spindle, and flyer, and which is adapted to flax spinning, was a complicated piece of machinery when compared with the great wheel. It was a labor-saving invention in that it had a treadle for transmitting the power and permitted the spinner to sit down while spinning. The flyer, which was not found on the great wheel, revolved very rapidly, twisting the fibers and winding them on the bobbin. However, the spindle's motion was held back by the spinner, who changed the yarn from one hook to the other of the flyer and gradually filled the bobbin evenly. The motion of this wheel is continuous, that is, the fiber is drawn out, twisted, and wound up at the same time.

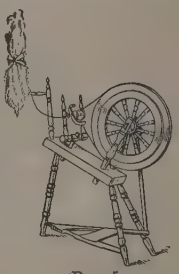


FIG. 5

10. Carding.—In order to have a smoothly spun, clean yarn, it was necessary to clean the fiber and make it fine and soft before spinning. This was done by means of *carding.* Primitive

woman used her fingers for carding, opening up and straightening the fibers into a soft lap. Later, *cards*, which were flat brushes containing bent wires set closely together in strips of leather tacked to the wood, were made for this purpose. With two of these cards, one in each hand, as shown in Fig. 6, fibers could be made very clean and fluffy and laid out to form parallel strands.

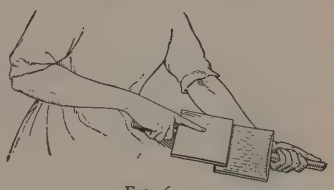


FIG. 6

11. In 1748, Lewis Paul invented a machine for carding, which consisted of revolving cylinders covered with wire cloth. John Lees, in 1772, invented an *apron feed*, a device that made it possible to put a large quantity of fiber in the machine at one time. Richard Arkwright was responsible for an invention by which the fiber was delivered from the carding machine in *laps*, but a short time after the apron feed was invented a funnel was attached to the card, thus making the raw material into a *sliver*. After being carded, either by hand or by this machine, the fiber was ready for spinning on either the great wheel or the flax wheel.

12. Improvements in Spinning.—About the middle of the 18th century, there came an increased demand for materials. While the improved machinery made it possible to card the fiber ready for spinning and to weave the cloth on power looms, still the yarn was spun by hand. This, of course, held up production. To John Wyatt is due the honor of producing the first yarn spun without the use of the human fingers, a feat he accomplished in 1737. His machine drew the fiber through two moving rollers, which also used the flyer of the flax wheel.

13. Up to this time, but one thread was spun at a time. James Hargreaves, an Englishman, was the first to work out a method of spinning a number of threads at the same time. The idea came to him one day when he saw a spinning wheel overturned, leaving the spindle revolving in a perpendicular instead of a horizontal position. Seeing at once the possibility of having a number of spindles revolving in this position, he made his *spinning jenny*, which spun eight threads at one time. It had an intermittent motion like the great wheel, but it spun thread that was not strong

enough for warp. Hargreaves' invention made him very unpopular with his fellow workmen, who persecuted him bitterly, for they felt that he was taking their work from them.

14. The next improvement in spinning was Arkwright's *water frame*, which was brought out in 1768. This machine was too heavy to be driven by hand, so that mule or horse power was required. Later, water power was used, which gave it the name of water frame, and in 1790 steam was employed. The action of the water frame was continuous like that of the flax wheel and that used today in ring spinning. In fact, the principles of both the modern mule and the ring-spinning frame are the same as those of the great wheel and the flax wheel. The differences lie in the mechanism that has been devised to take the place of the hands.

15. Samuel Crompton, in 1779, patented his spinning machine under the name of the *mule-spinning frame*. Containing the good features of both Hargreaves' and Arkwright's inventions, it was more valuable than either of these before steam power was used. Later, when steam could be utilized for power and when Whitney invented his cotton-ginning machine in 1793, cotton spinning received a great impetus.

It was when water and steam were used for power that the textile industry was taken from the home to the factory. But the principles of the machines used today in the largest factories are practically the same as those set forth in the inventions of Hargreaves, Arkwright, and Crompton, with merely the substitution of machinery for the hand work formerly done by spinners.

WEAVING

NATURE AND HISTORY

16. Weaving is the process of interlacing into a fabric two sets of threads or strips of pliable material that cross each other at right angles. The threads that run the entire length of the material and form the foundation for weaving are called *warp threads*, as indicated in Fig. 7. The threads that cross and interlace with the warp threads are called *weft*, *woof*, or *filling*, threads. At

each side, the weft, or filling, threads, are woven very closely and bind the warp threads into a firm edge, which is called the *selvage*.

As the warp threads have to bear a very great strain, they are very strong and nearly straight, as can readily be determined by observing and testing the ravelings. Weft, or woof, threads are often softer, less wiry, and of less even weave than the warp threads. A sharp sound usually accompanies the tearing of material across the warp threads, whereas a dull sound results if a lengthwise tear, or one across the weft threads, is made.

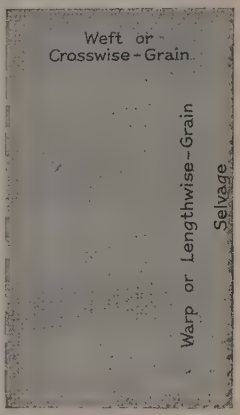


FIG. 7

17. History of Weaving. — Textile weaving dates back into prehistoric times, for in the earliest written records are to be found occasional references to a weaving industry well developed. Silk, wool, linen, and cotton of rare quality were all in use in those early days; in fact, the textiles that were woven in various parts of the Orient have perhaps never been excelled in richness of fabric, splendor of color, and intricacy of design. Even though everything points to an early and flourishing industry in weaving, very few of the looms of antiquity are preserved to us either in picture or in literature. In their pottery painting, the Greeks have handed down the looms of Penelope and Circe, which are examples of the early Greek looms. A picture of an early Egyptian loom is also available.

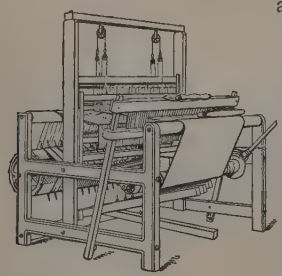


FIG. 8

Both the Egyptian and the Greek looms are *vertical*, or hold the warp threads in an upright position. The chief difference between these two looms is that the Egyptian began to weave at the bottom, while the Greek wove from top to bottom, small weights being attached to each warp thread.

18. The vertical loom existed until the 15th century. Then the *horizontal loom*, which is shown in Fig. 8, and in which the warp threads lie in a horizontal position, took its place.

19. The invention of the *fly shuttle*, in 1738, by John Kay meant a great deal in power weaving. In 1750, he made some improvements on it and, in 1760, his son invented the *drop box*. Both of these inventions made the work of weaving easier and quicker. Later, when Cartwright brought out his power loom, in 1789, and steam was applied to Arkwright's spinning frame, the work of making textiles by power was established.

20. Principles of Weaving.—In weaving, whether done on a primitive loom or on the modern power loom, three operations are included: shedding, picking, and battening.

21. *Shedding* is the process of raising the warp threads as needed. At first, it was accomplished by raising each warp thread with the hand and slipping the weft thread through the space made. After a time, a simple contrivance known as a *harness* was devised, by means of which one set of warp threads could be raised at one time, the weft slipped through, and then the other set of warp threads raised.

22. *Picking* is the process of throwing the weft threads across the warp. In the primitive methods, picking was accomplished very laboriously without even the use of an elementary shuttle. Later, however, the shuttle came into use and by means of it the weft threads were carried through the *shed* very quickly and easily.

23. *Battening* is the process of pressing the weft threads against the finished cloth to make a firm fabric.

VARIETIES OF WEAVES

24. The two ways in which weaving is done produce two main classes of weaves: straight-line warp weaving and curved warp weaving.

25. Straight-line warp weaving includes the three foundation weaves: (1) the plain, taffeta, or tabby, weave; (2) the twill, or diagonal, weave; (3) the satin, or sateen, weave.

26. The *plain weave*, as illustrated in Fig. 9, is the simplest of all weaves and, if coarse yarns are used, may be made on a two-harness loom. In it one weft thread merely passes over and under

one warp thread, as shown in Fig. 10. The plain weave is used principally for light-weight goods, such as voile, muslin, gingham,

FIG. 9

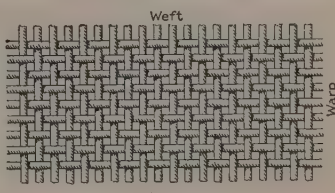


FIG. 10

linen, and nainsook. It is the least expensive weave to produce and requires the smallest amount of yarn or thread.

Variations of the plain weave are found in the basket and Panama weaves. The basket weave is made by weaving two or more weft threads over two or more warp threads. The Panama weave is really a plain weave, but a different effect is gained by having the weft thread much heavier than the warp.

27. The *twill*, or *diagonal*, *weave* is more elaborate than the plain weave. In its simplest form, the twill weave consists of one weft thread passing over two warp threads and then under one warp thread, this being sometimes called the prunella weave. Twill weaves vary greatly and consequently give us a large variety of materials, such as tricotine, serge, and gabardine. In serge, which is illustrated in Fig. 11, one weft thread passes over two warp threads and then under two warp threads, as Fig. 12 shows. In twill materials, the twill may run to either the right or the left, but in the majority of cases it runs to the right, a characteristic

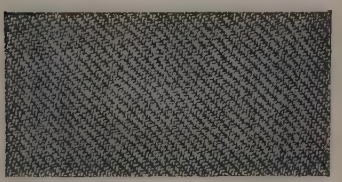


FIG. 11

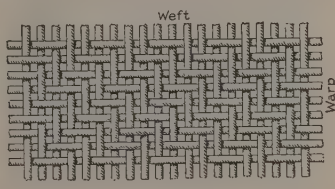


FIG. 12

that helps to determine the right side of twilled materials. Many threads are used in the twill weave, making firm, durable materials.

28. The *satin*, or *sateen*, *weave*, shown in the satin in Fig. 13, is an important one for it is used in all fibers. In reality, it is a

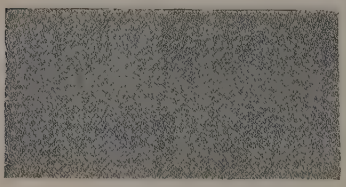


FIG. 13

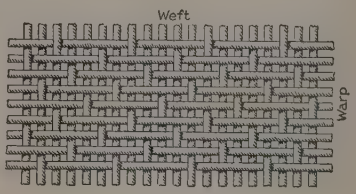


FIG. 14

form of twill, as shown in Fig. 14, but the interlacing of the fibers is done so that the twill does not show and a smooth, lustrous surface with many loose, or floating, threads is produced.

The satin weave differs from the sateen weave in that the warp threads form its surface, whereas in the sateen weave the filling, or weft, threads form the surface. Usually, the satin weave is used for silk and wool fibers, and the sateen, for cotton. It is also an excellent weave for a combination of fibers, such as silk and cotton, as in cotton-backed satin.

Besides in satin and sateen, the satin weave is found in such materials as galatea, Venetian cloth, messaline, and foulard.

29. **Curved warp weaving** includes the leno weaves, the pile weaves, the double-cloth weaves, the figure weave, and the lappet weaves.

30. *Leno weaving*, which is shown in the marquisette in Fig. 15, consists of weft threads with the warp threads wound around them,

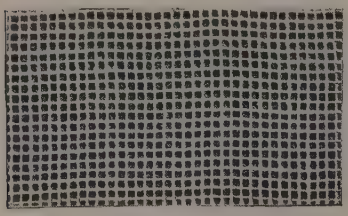


FIG. 15

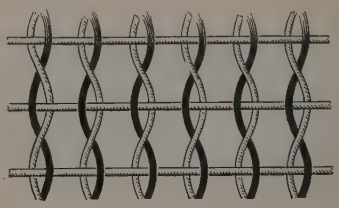


FIG. 16

as shown in Fig. 16. This weave is used extensively in curtain scrim, but as it will not permit of having its threads drawn length-

wise, such material should not be purchased with the idea of hemstitching it by hand. The leno weave is found also in silk grenadine and marquisette. When it is closely woven, it is durable, but often it is very open and loose.

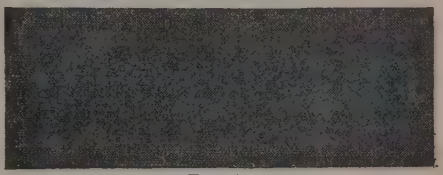


FIG. 17

31. The *pile weave*, shown in the velvet in Fig. 17, is the one in which the beautiful velvets of the world are produced. In this weave, the ground may be a plain, a basket, or a twill weave. As shown in Fig. 18, there are generally two sets of warp threads, as at *a* and *b*, which are held by the weft threads, as at *c*. One set of warp threads forms the pile, and in weaving these are held loosely so they may be drawn over wires to form loops, which are afterwards cut to produce the pile surface. Plushes, corduroys, bolivia, chinchilla, rugs, and carpets are other examples of this weave. Some of the plushes and velvets are in reality double cloth, being cut between the cloth.

FIG. 18

In another group of pile fabrics, such as terry cloth, which is used for towels and wash cloths, the pile is in the form of loops of threads instead of ends.

These materials should not, under any circumstances, be confused with those that are napped, such as outing flannel or broadcloth. The *nap* is produced by brushing the loosely woven cloth until a rough appearance is obtained. In duvetyn and velour, the fabric is matted, but in the case of broadcloth, it is pressed after napping to give it a smooth, mirror-like appearance.

32. The *double-cloth weave* is used in fabrics that are woven with two sets of warp and two sets of weft threads. Special warps and a double harness are needed for weaving of this kind. Often, double-cloth materials are held together by means of catching an occasional weft thread through to the opposite surface, and thus they become reversible, as heavy coating, polo cloth, rugs, and double-faced ribbons. Other times they are made by fastening two materials together with glue or mucilage. Again, they may

be woven so as to be fastened on one or both edges to make tubular materials for lamp wicks, hose, and bags.

33. The *figure weave* is a combination of the three foundation weaves—plain, satin, and twill. The simple figure weaves, such as diaper patterns, huckaback, and granite, are done on a regular loom, but for intricate figure work, such as is found in damasks and brocades, the Jacquard loom is required.

Brocades have a right and a wrong side, whereas damasks are figured on both sides and are therefore reversible.

34. The *lappet weave* consists of a plain weave with patterns woven on the surface to resemble hand embroidery. It is done by means of an attachment called a *lappet*, which is applied to a regular loom. The extra threads on the wrong side are cut off after the pattern is applied. Lappet weaving produces many pretty materials, dotted Swiss being the principal example, but they are not very durable as the process through which they pass during the weaving weakens them considerably.

35. Bedford cord and piqué have characteristics peculiar to themselves. They are sometimes known as cord weaves, but they may be called "backed" fabrics because they carry an extra set of warp threads at the back of the fabric. The one set of warp threads weaves in the usual way with the weft, while the extra set carried at the back of the fabric interlace with the weft threads at regular intervals, producing a lengthwise ribbed effect of a rather wide wale. Sometimes, a crosswise rib is produced by reversing the warp and weft, the weft forming the filling at the back of the material.

36. Certain materials, such as bobbinet, maline, and tulle, contain weaves that cannot be classified as any of the regular textile weaves because of their construction. They have two sets of threads that correspond to the warp and weft of other materials, but these threads are woven on lace machines that permit varying degrees of tension and therefore cause the weft, or bobbin, threads to become twisted with the warp threads. To distinguish them from other materials, they may be designated as lace weaves.

KNITTING

37. Knitting is the process of making fabrics by looping a single thread, either by hand or by machine, each succeeding line of the thread being looped into the one before it. This art has been known for centuries, our grandmothers having knitted by hand large quantities of wool into stockings and mittens. The modern knitting machine has a great number of hooked needles, which open and close automatically and hold each loop as the knitting is done. If one loop is dropped, the whole web is threatened with destruction.

Knitting yarn, which is softer and less twisted than weaving yarn, produces an elastic material that is used principally for underwear, hosiery, gloves, scarfs, etc. Sometimes it is plain and other times, ribbed, the ribbed varieties being more expensive and usually better wearing than the plain ones.

The chief knitted fabrics are tricolette, Jersey, and stockinette. Some materials, such as eiderdown and chamoisette, have a knitted background through which soft yarns are passed to make a fuzzy surface.

CLOTH FINISHES

38. It must not be thought that a fabric is ready for use as soon as it comes from the loom or the knitting machine. Just the contrary is true, for it is then in an unfinished condition and is called *raw thread*. It must be treated in various ways, depending on the nature of the material and the finish to be applied.

39. Practically all materials must be *scoured*, or washed in hot water and soap, in order to remove any dirt, oil, or other foreign substance, such as *size*, a starch-like dressing put into certain warp yarns to make them easier to handle. Often it is necessary to *burl* materials after weaving, that is, to pick out any knots, burrs, and similar imperfections found in them.

40. *Singeing* consists in treating the surface of material to make it smooth after taking it from the loom. This is done by passing it over heated metal rollers to remove the loose nap.

41. *Fulling* is another operation through which many woolen materials are put to give them a stronger and firmer body. This

process shrinks the threads and makes the fabric compact and smooth. In the case of broadcloths and other nap-finished materials, the fulling is carried on until the fibers become densely matted and cover up the weave. Tweeds, on the other hand, are fulled only to the extent of giving them a dressed surface, and certain other materials merely have their texture strengthened in the fulling.

During the fulling process, the material is frequently taken out, stretched, straightened, and inspected. When it has been sufficiently filled, it is freed from the soap by being rinsed, first in tepid water and finally in cold water.

42. To raise the nap of woolen material that has been fulled, it is *teasled;* that is, the surface fibers are pulled out or broken to produce an unequal nap. For this purpose, a thistle-like plant covered with a hook-like growth and called the teasle, is employed in the production of high-grade fabrics, although a metal device, also, is used to nap materials. After the nap is raised, it is cut to make it uniform. Sometimes the nap is pressed, and again it is allowed to stand upright.

43. Many materials are put through a process called *calendering* to give their surface a smooth, even finish and sometimes to glaze them, as in sateens and silesias. Calendering is accomplished by running the material over warm cylinders, pressure and steam being employed in the process. The glazing of materials is brought about by putting them through rollers that move at different velocities.

BLEACHING

44. Before materials can be dyed or printed, they must be freed of their natural coloring matter and any oily substances that they contain. Sometimes it is found sufficient to scour the fabrics, but usually bleaching is also necessary.

45. The process of bleaching consists of freeing textile fibers and fabrics from their natural color in order to whiten them. In ancient times, bleaching was done by exposing the material to the direct rays of the sun and wetting it at regular intervals. This method, while followed for many years, and even now used in some parts of Ireland, proved unsatisfactory because of the change-

able weather conditions, the length of time required, and the possibility of losing much of the material through theft.

The increase in the demand for cotton materials created a need for quicker and better bleaching methods. The use of powerful chemical preparations has practically supplanted the former methods, especially where large quantities of material are to be bleached in big manufacturing plants. Chlorine is generally used for the vegetable fibers, that is, for cotton and linen, and sulphurous acid for the animal fibers, silk and wool. In the case of linen, grass bleaching is sometimes combined with the chemical treatment.

DYEING AND PRINTING

46. The final step in the preparation of material for the market is dyeing or printing or both. *Dyeing* is the art of fixing coloring matter in the substance of a textile by immersing the fabric in the color solution, while *printing* consists in applying color to only certain portions of a fabric by means of a machine. In some materials, these processes are combined. As would naturally be expected, printed colors are not so lasting as dyed ones, although many attractive and unusual designs can be produced by the printing method.

47. Origin of Dyeing.—Dyeing was known in the most ancient times, for we find mention of it in the oldest writings and some of the mummy clothes found in the pyramids contain borders of colors. However, it is thought that dyeing was not a common art in those early days, for dyed materials were put to only certain uses and were worn chiefly by persons of unusual distinction.

The early dyers used only the products of nature or very simple preparations, such as brickthorn berries, gall nuts, sumac, sandalwood, madder, cochineal, and logwood. These natural dyes are still used in the East for the dyeing of the yarn for Oriental rugs, a fact that accounts for the wonderfully soft and beautiful colorings of these rugs even after long use, the natural dyes fading in tones of the same hue.

48. Origin of Artificial Dyes.—It was not until 1856, when Perkin, an Englishman, discovered the first coal-tar dye, mauve, that synthetic dyes, or artificial coloring matter, came into use.

This discovery produced a revolution in dyeing methods, for the products of coal tar, the pitch distilled from bituminous coal and condensed in the manufacture of coal gas, chief among which is aniline, have formed the basis for practically all dyeing materials since. Many other discoveries followed, chemists producing from time to time materials that closely resemble the natural dyes in effect although they bear no similarity to them in chemical composition. In fact, these synthetic dyes have nearly supplanted the natural ones.

A very important step in the history of dyeing was the discovery in 1870, by a German chemist, of a way to transform an extract of aniline into alizarine, a coloring matter identical with madder, one of the most ancient of natural dyestuffs. When this material was available for the trade, it practically drove the natural product, madder, from the market.

49. Methods of Piece Dyeing.—Dyeing cloth with coal-tar dyes is done in three ways: by direct, basic, and vat dyeing.

50. *Direct dyeing* consists in subjecting the cloth to a dye bath and, by means of frequent turnings of the cloth, transferring the color to it. Dyeing of this sort is not likely to produce such good results as that done by the other methods.

51. *Basic dyeing* is that which requires the services of a mordant to make the dye permanent. By a *mordant* is meant a substance that will fix colors. To accomplish this, it must both penetrate the fiber of the material and combine with the dye-matter in such a way as to form an insoluble compound in or out of the fiber. Various substances, such as tannin, gelatine, gluten, albumen, soda, and lead salts, are used as mordants. The most common method of dyeing with a mordant is to work it into the cloth and then to apply the coloring matter. The art of the dyer consists in combining the cloth, the mordant, and the dye so as to obtain a color that will be chemically combined and permanent.

52. *Vat dyeing* has long been in use in Germany but has only recently come into use in the United States. This form of dyeing is interesting in that the cloth may not have the desired color when it is removed from the dye bath but assumes the correct color on being exposed to the air. Indigo is one of the colors that develop by oxidizing, or exposure to the air.

53. Methods of Fiber Dyeing.—In contrast with these methods of dyeing in the piece are several methods of dyeing fibers before and after they are spun. *Dyeing in the wool* consists in dyeing the wool after it has been washed and scoured and before it is dry. *Dyeing in the slub* means the dyeing of wool after it is carded and combed but not twisted. *Dyeing in the skein* is the dyeing of yarn after it has been spun and is in skein form, a form of dyeing used for ginghams, wool plaids, and novelty effects.

54. Dyeing Figured Material.—Practically all the dyeing methods that have been explained produce plain-colored materials. If a figured or striped material is to be manufactured, it is usually dyed by means of resist or discharge dyeing.

55. *Resist dyeing* is used for material containing a combination of fibers, such as cotton and wool, or for fabrics in which a stripe or a design of another color is found. One of the fibers or colors is treated so that it remains unchanged in the dye that colors the other part. In the case of the Batik work of Java, which is a form of resist dyeing, the part that is not to be dyed is covered with wax, which is later removed.

56. *Discharge dyeing* consists in dyeing the material in the piece and then removing some of the coloring by means of chemicals in order to produce figures, dots, and stripes. Considerable experiment is required in discharge dyeing to determine the right bleach for each dye.

57. Printing of Fabrics.—Printing, which has come to be a science in itself, is done chiefly in the case of such materials as calico, voile, percale, and galatea. The cloth is first prepared by singeing, bleaching, scouring, and starching it. Then it is printed by being put through a machine that contains engraved copper rollers bearing the design, a different roller being required for each color that the pattern contains. If a dye is used that will mix with the cotton without the use of a mordant, the process is very much simplified.

When a mordant must be used to fix the dye, it is usually applied first by means of a roller over which the cloth is run. The cloth is then dried by steam-heated cylinders, after which it is relieved of its acid by various processes so that its mordant is left in the

pure form. A thorough washing in soft water completes the preparation for the dyeing.

With the material properly cleaned and containing only a faint outline of its pattern, it is immersed in a bath of alizarine, from which it comes out a completely printed fabric. This solution has the power to produce all the colors that were printed on the material by the mordants. A final boiling in soap and water to brighten the colors brings the fabric up to its finishing processes—calendering, folding, or rolling for the market.

58. Block Printing.—The earliest form of printing was known as block printing. Now it is used chiefly in art work, having been superseded by machine printing in the manufacture of fabrics. In block printing, the design is cut out on a block of wood, the parts that are to make the impression being left prominent and the rest of the block being cut away. The color is supplied to the block, which is then pressed firmly on the fabric in order to transfer the design. As can be imagined, this is a process that, while it produces extremely beautiful, artistic effects, is too slow to be used commercially.

FABRIC CHARACTERISTICS

59. Right Side of Materials.—Many materials appear practically the same on both sides and, therefore, may be used without any concern as to keeping a particular side outermost. When materials are not alike on both sides and there is doubt as to which is the right side, there are various ways of determining it.

Usually, the right side has a smoother and more finished or more attractive appearance than the wrong side, and any design in the fabric stands out more prominently on the right side. If only one side of a fabric is glossy, this may generally be taken as the right side. If any novelty of weave or finish is more apparent on one side than on the other, the more unusual effect is, as a rule, considered the right side, even though this is sometimes contrary to the general rule that the smoother and more finished side should be kept outermost.

60. In fabrics of twill or ribbed weave, the ribs, in most cases, stand up more prominently on the right side. When both sides of a twill weave appear very much the same, the right side may be

determined by observing the manner in which the diagonal lines run. To determine the right side in this way, hold the piece of material up against you with the selvages up and down. In this position, the diagonal lines should run from the left down toward the right.

Most double-width materials are folded in the piece with the right side in so as to prevent counter soiling.

61. Materials Having "Up and Down" and "Right and Left."—Materials are said to have an up and down when they have a nap, a pile, or figures that are not the same on their opposite ends and are not arranged in reverse positions, which causes them apparently to "run" in one direction.

As a rule, a napped fabric should be developed so that the nap runs in the same direction in all parts of the garment, although there are exceptions to this rule mentioned in the Instruction Book that deals with the cutting out of garments. The manner in which the pile runs in a fabric may be determined by running the hand over it in the general direction of the lengthwise threads; when the hand is moved against the pile, it causes a feeling or appearance of roughness, but when the hand is moved in the same direction as the pile, the feeling is of smoothness.

FIG. 19

62. In figured material, the correct position of the figures may be determined by their appearance; the portion of the figure that appears broader or heavier is usually regarded as the lower end, except in the case of natural figures or familiar objects, which should maintain their natural or familiar positions.

Materials are said to have a right and left when they have stripes, plaids, or figures, as in Fig. 19, that appear heavier or darker on one side of the design than on the other.

CHAPTER II

COTTON

PRODUCTION AND MANUFACTURE

1. Cotton is a downy vegetable fiber obtained from the boll, or seed pod, of the cotton plant. This plant grows from 3 to 6 feet in height and is native principally to the island and seacoast regions of the tropics, although it is raised successfully in other places. A sandy soil and a warm climate are necessary for its growth.

The earliest cotton was produced in India, Dacca muslin being among the first cotton fabrics ever made. India was the center of the cotton industry for hundreds of years and still produces cotton in large quantities. It was from this country, in the 16th century, that cotton was brought to America. Although the United States was the last to take up cotton growing, for almost a hundred years it has exceeded all other countries in the production of this fiber, and at present it raises about three-fourths of the entire world's crop.

2. Classification.—The cotton plant, the botanical name of which is *gossypium*, is a member of the mallow family, its flowers closely resembling the hollyhock of our gardens. Numerous classifications have been made of its varieties, some authorities giving a large number, but the majority place all cotton in four classes, namely, herb cotton, *gossypium herbaceum;* shrub cotton, *gossypium hirsutum;* tree cotton, *gossypium arboreum;* and lintless cotton, *gossypium barbadense*. Growers and buyers of cotton, however, prefer to classify it according to its place of growth, their chief classes being Sea Island, Egyptian, Upland, Indian, and Peruvian. The characteristics of these classes are as follows:

3. Sea Island cotton is grown on the islands along the coast of the Carolinas, Georgia, and Florida. It has long, silky, fine fibers and is used for making the finest cotton thread, such as that utilized for laces, sewing thread, silk mixtures, and silk imitations.

4. Egyptian cotton ranges in color from white to brown, the brownish color being due to the coloring matter in the Nile. Its fiber is unusually long, from $1\frac{1}{4}$ to $1\frac{1}{2}$ inches, and it is used to some extent in the manufacture of spool cotton. Its greatest use, however, is in the manufacture of fancy knit goods, such as the better grades of hosiery and underwear, it being next in value to Sea Island cotton.

5. Upland cotton is grown in the United States on the uplands of some of the South Atlantic States. It is a cotton that varies greatly according to the cultivation of the plant and the character of the soil in which it is grown. The fibers of this cotton range from $\frac{3}{4}$ inch to $1\frac{1}{4}$ inches in length and form a source from which we obtain the bulk of our cotton for use as sheeting, gingham, calico, and similar materials.

6. India cotton is used for making very coarse yarns, such as those used in denims and drilling, as it is shorter and weaker than the American upland cotton. The United States uses very little India cotton; its greatest markets are Japan and European countries.

7. Peruvian and Brazilian cotton, or *South American cotton*, as it is sometimes called, has fibers of a harsh, wiry character, which make both of these varieties useful in the adulteration of wool. The fiber is about the same length as that of Egyptian cotton.

8. Growth of Plant.—Cotton is planted some time from March until May and matures from August until the frost comes, often as late as November or December. It is ready to pick as soon as the boll bursts open and shows its downy center. The picking is practically all done by hand, for although machines are sometimes used, they are not very satisfactory because they cannot distinguish between the ripe and unripe bolls and not all the bolls ripen at the same time. Each picker picks from 150 to 200 pounds of cotton a day.

9. Cotton Ginning.—After being picked, the cotton is taken to a *ginnery*, where the seeds are removed from the fiber by the *cotton gin*. This device, invented in 1793 by Eli Whitney, has played a very important part in the history of the cotton industry. Up to the time of its invention, the seeds and fiber were separated by hand, but this was a very slow process for no one was able to clean more than 6 pounds of cotton in a week. Now, with the modern gins in use, two men can remove the cotton from the wagon and attend six gins, which clean 24,000 pounds in a day.

The cotton gin consists of a series of saw-like teeth that draw the fiber of the cotton through holes too small to permit the seeds to pass. The lint is carried on by rollers, whereas the seeds are sent to the oil presses, these being frequently installed in the gin houses, where the seeds are pressed through special machinery and yield cotton-seed oil, the hulls being used for fuel and fertilizer.

10. Sorting, Baling, and Opening.—After cotton is ginned, it is generally made into bales of 500 pounds each and shipped to a manufacturing center. Owing to the difference in the length and the condition of the fiber, the cotton must first be graded. To do this, the bale is broken and the cotton is placed in a machine known as a *cotton opener*, which tears the cotton apart. With the fibers opened, they are sorted according to length and whiteness. Bale breaking and opening are not necessary operations if the cotton is hauled from the gin directly to the cotton mill and it is to be graded at once.

11. Carding, Combing, Drawing.—The cotton passes through several intermediate steps that prepare it for the *carding* process. By means of a machine containing a card and a comb, the action of which has been compared to that of a comb and brush on the hair, the fibers are cleaned of their impurities and laid approximately parallel. From the card, which delivers the cotton in the form of a sliver, it is run through the *combing machine*, if it is intended for very fine material. Otherwise, it goes straight to the *drawing frame*, which combines several slivers and draws them out so that they are the size of one. After going through the drawing frame several times, the fibers are sent to the *fly frames*, where they are drawn still smaller and twisted very slightly. Then the yarn is wound on bobbins.

12. Spinning.—The next step in cotton manufacture is spinning, which is usually done on an upright frame by the flyer or the ring system. A humid atmosphere is more satisfactory for cotton spinning than is a dry one. Consequently, England is more suitable for this work than America, although large quantities are spun in both the Southern and the New England States. The chief purpose of spinning is to unite and draw out the fibers and to twist them into yarn.

There is a difference between the spinning of yarn for warp and that for weft. Since the warp yarn must be stronger than the weft, longer fiber cotton with a harder twist is used for it. For the weft yarn, the short fiber is employed.

The invention of the cotton gin by Whitney made possible a large supply of cotton for spinning. Also, improvements in spinning wheels gave a great impetus to the industry. In fact, spinning was practically taken out of the home and made a problem for factories, where it has been kept ever since.

13. Dyeing.—As soon as the yarn is spun, it may be dyed at once, when it is known as "dyed in the yarn"; or it may be woven first and then dyed, when the material is called "dyed in the piece." Most of the cotton yarn is dyed before weaving. Sometimes, the yarn is bleached and mercerized before dyeing.

14. Weaving.—Before cotton cloth is woven, the warp threads are sized to increase their strength and to make them withstand the wear of the loom. The warp is then placed on a warp beam and each of the warp threads is drawn through its particular *heald*, or vertical wire containing an eye, in the harness and its space in the *reed*, or a heavy frame set close with straight wires, between which the warp threads pass. The reed presses the weft threads up close to the finished piece to make it firm and even. Two operators are required to thread a loom for the first time, but after it is once threaded, the ends of the old warp may be tied to the ends of the new with a weaver's knot and the new warp drawn through. The pattern to be followed in the weaving is, of course, worked out before the warp is threaded in the loom.

The principle of weaving is practically the same in all looms at the present time. The harnesses automatically raise and lower the warp threads and with each opening of the *shed*, which is the space between the warp threads, the shuttle flies through, leaving a

trail weft thread; then the harnesses raise another set of warp threads and the shuttle flies back. The majority of cotton weaves are plain, but twill weaves are seen in some materials, such as drilling and khaki.

15. Cotton Finishes.—The varied finishes given to cotton materials account for the large variety of cotton materials on the market. Nearly all cottons are sized to some extent, the kind of material used for sizing depending on the effect desired. Thus, organdie is sized to give it a very crisp appearance and percale is treated with mucilage or gum to give it a glossy finish.

16. By **calendering,** or putting the cloth between heated steel rolls and using warm dressings, a high luster may be obtained, as in the case of sateen. Mulls are softened by means of oils; cretonnes are treated with clay to give them a solid appearance.

17. Mercerization is a finish given to various cotton materials. It is done in either the yarn or the cloth, usually before bleaching, and consists in treating cotton under tension with a solution of caustic soda to provide a high luster. Unless the yarn or cloth is stretched very tight when treated with the soda, it shrinks both lengthwise and crosswise and takes on a crinkled appearance. At one time, this was the method used for maufacturing cotton crêpe.

18. Printing.—In cotton manufacture, printing is an important process. It consists in impressing, or stamping, a design on the surface of a woven fabric or on the warp threads before the weaving is begun. The designs in calico, percale, organdie, and many other figured cotton materials are produced by means of printing.

PURCHASING COTTON MATERIALS

TESTS FOR QUALITY

19. Before you buy cotton fabrics, there are several tests that you should make in order to determine their quality. Because of the comparative cheapness of cotton fiber, it is seldom adulterated, but an inferior grade of cotton is often made to appear heavier by the addition of dressing. To test a thin fabric for the presence of dressing, when making a purchase, simply hold it up to the light and examine it. In this position, the starch that it contains will

show between the threads. Or, rub the material in the hands to remove a part of the dressing and thus determine the firmness of the cloth. In the laundering process, such material loses both its weight and its firmness. So, if you wish to make the most convincing test for the presence of dressing, wash a sample of the material and compare it with the original piece.

20. Fastness to sunlight and washing is a very important quality of cotton material. To test for this, cover one end of a sample with a piece of cardboard or something else that will keep out light and expose the uncovered end to sunlight for several days. If the color remains unchanged, the fastness of the color to light is practically assured. Then wash the sample in a warm soap solution, repeating this process several times. If the color still remains intact, you may rest satisfied that it is fast.

Guaranteed, fast-color material is more expensive at the outset than materials which are not guaranteed, because of the special dyeing process required to produce fast colors. However, the additional expense is justified by the attractiveness of the material throughout its life.

21. Dark-colored materials that have not been properly dyed have a tendency, when worn, to crock and discolor other garments or the skin. To test for this condition, rub a sample of the material briskly on a white, unstarched cotton fabric. If the color in the dark material does not rub off with this treatment, you may feel quite certain that the dyeing was properly done.

22. In buying material that is desired for long service, examine its warp and weft threads. These should be in good proportion as to strength and firmness, for the unequal tension produced by threads that are too decidedly unlike will soon cause the material to split or wear. Besides considering the strength and firmness of the fabric, test its quality by untwisting one of its threads and noticing the length of the separate fibers. Long fibers provide additional strength and have good wearing qualities.

TABLE OF COTTON MATERIALS

23. The materials, or fabrics, made from cotton are large in number and variety. In order that you may become familiar with most of them, all those in common use for home dressmaking are

given in Table I. In it the materials are listed in alphabetical order, and, in addition to a description of each, the names of the weaves, the usual widths, and the normal prices are mentioned. Also, in this table, as well as in the tables for linens, silks, and wools, trade names are omitted, except those which have become generally known through advertising, such as "flaxon," "Georgette," etc.

It is advisable to study these tables and refer to them as occasion demands. This information, together with the tests for materials, will, if you are inexperienced, assist you materially in purchasing materials. Not only will you quickly learn to buy intelligently, but you will have the assurance that you are not making mistakes about prices. In addition, this information will aid you in the selection of materials for garments.

TABLE I

COTTON MATERIALS

Name	Weave	Usual Width Inches	Price per Yard	Description
Batiste....	Plain	38 and 45	25c. to $1	A fine, light, semitransparent cloth made in white and a few colors. Used for lingerie dresses, blouses, and underwear; coarse weave used for lining.
Bedford cord....	Cord	27 to 54	15c. up	Heavy goods having raised, lengthwise cords that vary in width from $\frac{1}{16}$ to $\frac{1}{2}$ inch. Used for dresses, skirts, and children's coats.
Bobbinet..	Lace	45, 54, 72	59c. to $1.50	Machine-made netting woven to produce six-sided figures; commonly called *net*. Used for linings in blouses and dresses, and for overdrapes and window draperies.
Buckram..	Plain	24	29c. to 75c.	Coarse, open-weave material, made stiff with glue sizing. Used in garments for stiffening. Chiefly used for millinery purposes.
Bunting...	Plain	18	$12\frac{1}{2}$c. up	Soft, open-weave fabric used for flags and decorating purposes. Also comes in wool.

NOTE.—The prices in this table are based on normal trade conditions.

Name	Weave	Usual Width Inches	Price per Yard	Description
Calico.....	Plain	24 and 27	10c. up	Closely woven, thin cloth, usually with figured designs printed on one side. Used for inexpensive dresses and aprons. Often called *cotton print.*
Cambric...	Plain	24 and 36	15c. to 50c.	Fine fabric with a glazed finish. Used for handkerchiefs, linings, and undergarments. *Kid-finish cambric* is narrower in width and cheaper in price.
Canton, or Cotton, flannel..	Twill	27	10c. to 50c.	Heavy cotton with long nap on the right side. Used for children's underwear, interlining, etc.
Canvas....	Plain	32 to 40	15c. to $1	A coarse, firm material. Used for stiffening coats, facings, etc.; also, for making mail bags, tents, and sails. There is also an open-weave canvas used in embroidery work known as *cross-stitch canvas.*
Challis....	Plain	24 and 36	19c. to 50c.	A fine fabric, both plain and figured. Used for inexpensive dresses and for comfortables.
Chambray..	Plain	27 and 32	15c. to $1	Light-weight material with colored warp and white filling. Used for dresses, aprons, and sunbonnets.
Cheesecloth	Plain	24 and 36	12½c. to 50c.	Thin, light-weight fabric. Used for wrapping cheese, butter, etc.; also, for dish towels and for window decorating. Colored cheesecloth is used for masquerade suits and dresses.
Chintz....	Plain	27 to 50	25c. to $5	Material similar to cretonne, usually glazed-finished.
Corduroy..	Pile	36	89c. to $5	A durable, ribbed fabric in white and colors. Expensive qualities have cotton warp and silk pile. Used mostly for outing suits, lounging robes, and children's coats.
Coutil.....	Twill	36 to 54	30c. to $5	A stout material, sometimes in figured weave, used for corsets, brassières, bed coverings, and draperies.

Name	Weave	Usual Width Inches	Price per Yard	Description
Crêpe.....	Plain	24, 32, 36	39c to $1	A crinkled, light-weight fabric. Used for underwear, blouses, and dresses. Some grades have floral and Japanese designs. Used for kimonos and lingerie robes.
Cretonne..	Plain, Twill, Fancy	24 to 50	25c. to $12	A medium-heavy cloth, usually printed in floral and striped designs. Used for upholstery and draperies.
Crinoline..	Plain	27 and 36	19c. to 50c.	An open-weave fabric filled with sizing. Used in cuffs, belts, coats, and hats for stiffening.
Damask...	Figure	36, 54, 64, 72	75c. to $2.50	A figured fabric used for table linen and towels. See Damask, Table II.
Denim....	Twill	29, 32, 36	30c. to 50c.	Strong, durable fabric in plain colors. Used for overalls and for furniture and floor coverings.
Diaper....	Figure	18 to 30	20c. to 25c.	Soft fabric, generally made with small diamond or bird's-eye pattern; used for towels and undergarments.
Dimity....	Plain	27 and 36	19c. to $1	Corded or crossbar, light-weight material, plain and figured. Used for infants' garments, and for aprons and lingerie dresses.
Drilling...	Twill	32 to 36	25c. up	Coarse, firm cloth. Used for men's outing suits and for interlinings.
Duck.....	Plain	18, 27, 36, and 126	25c. to $5	A heavy-weight, highly finished fabric. Used for outing skirts and coats and for tents and awnings.
Flannelette	Plain	27 to 36	29c. to 59c.	A soft fabric with a slight nap. Comes in white and colors. Used for sleeping and baby garments and for kimonos.
Flaxon....	Plain	32, 36, 40	29c. to $1	A mercerized lawn of fine quality. Used for blouses, dresses, and lingerie. *Flaxon* is a trade name.
Gabardine.	Twill	36	25c. to 50c.	A stout material used chiefly for tailored dresses and skirts. See Gabardine, Table III.
Galatea...	Twill	27, 29, 32	35c. to 75c.	A heavy, firm material for boys' clothes, outing skirts, middy blouses, and dress-form coverings

Name	Weave	Usual Width Inches	Price Per Yard	Description
Gauze.....	Leno	36	10c. to 20c.	Loosely woven, flimsy material, but very strong because of the weave. Used as foundation for collars and yokes, but principally for bandages. See Gauze, Table IV.
Gingham..	Plain	27 to 40	19c. to $1	A firm material dyed in the yarn before weaving. Many combinations of warp and weft are made to form stripes and plaids. Used for dresses and aprons.
Grenadine.	Leno	27 to 36	25c. to $2	Loose-weave fabric, usually with satin stripes. Used for party dresses and for draperies. Also made in silk and wool.
Huckaback	Figure	18 to 36	20c. to 75c.	A rough-weave cotton. Used for toweling. See Huckaback, Table II.
India linon.	Plain	30	18c. to 75c.	A cotton lawn in imitation of linen. Name is applied to many qualities of lawn. Used for children's dresses, for aprons, and for fancy work.
Indian Head...	Plain	27 to 54	23c. to $1	A coarse, firm material used as a substitute for plain, heavy linen. *Indian Head* is a trade name.
Khaki.....	Twill	29	25c. to 39c.	Dark tan cloth. Used for men and boys' clothes, army uniforms, and women's riding skirts.
Kindergarten cloth.	Plain	32	25c. to 45c.	Stout, closely woven material with a smooth surface. Usually in stripes. Used for children's clothes.
Lawn.....	Plain	30	25c. to $1	Sheer fabric filled with starch or sizing. Used for dresses, aprons, and curtains.
Linene....	Plain	33 to 54	29c. to $1	A substitute for linen. Much like *Indian Head*, except that it is softer and has a smooth finish.
Long-cloth.	Plain	36	12½c. to $1	Closely woven, fine, bleached muslin. Used for underwear and infant's clothes.
Madras...	Plain	27 to 32	35c. to $1	Firmly woven material, usually having stripes, which may be woven in satin, basket, or fancy weaves.

Name	Weave	Usual Width Inches	Price per Yard	Description
Marquisette	Leno	40	25c. to 75c.	Soft open weaves in fine and coarse qualities. Used for dresses and curtains. Coarser qualities identical with scrim.
Mull.....	Plain	27 to 40	35c. to $1	Very soft, sheer, light material in white and colors. Used for dress foundations and blouses and for inexpensive party dresses. Firm quality sold under the trade name of *seco silk*.
Muslin....	Plain	36 to 90	19c. to $1.50	A firm and loose weave, bleached and unbleached. Unbleached often referred to as *raw muslin*. Used for undergarments where durability is desired and for sheets and pillow cases.
Nainsook..	Plain	36	20c. to $1	A light-weight, soft, bleached, muslin suitable for dainty lingerie and children's garments.
Organdie, or organdy.	Plain	36 to 45	25c. to $2	Very fine, sheer, crisp material, in white and colors. Used for dresses, aprons, collars, and cuffs. "Permanent-finish" organdie retains crispness after laundering.
Outing flannel..	Plain	27 and 36	12½c. to 40c.	Similar to flannelette, with a nap on both sides. Made in colors, stripes, and checks. Used for sleeping and infants' garments.
Percale....	Plain	36	17c. to 50c.	A close, firm fabric, plain and in colors. Used for dresses, shirts, and children's clothes.
Percaline..	Plain	36	35c. to 60c.	Closely woven fabric with glazed or watered finish. Used for linings and for drop skirts.
Piqué.....	Cord	27 to 36	25c. to $1	A firm fabric in lengthwise corded effect. Used for dresses, vests, cravats, and children's coats.
Poplin....	Plain	27 to 40	19c. to $1	Fabric having fine crosswise ribs. Used for draperies, dresses, and children's coats. Also made in silk and wool.
Rep.....	Plain	27, 32, and 36	25c. to 75c.	Firm material woven with heavier weft than warp, giving it a ribbed effect. Used for draperies, dresses, and children's coats.

Name	Weave	Usual Width Inches	Price per Yard	Description
Ratiné....	Plain	36 to 40	50c. to $1.50	Rough-surface fabric made with knotted yarn. Used for summer suits and dresses.
Sateen....	Satin	36	25c. to 75c.	Closely woven material, with lustrous, smooth finish, like that of satin. Used for underskirts and linings. Heavy quality known as *surf satin*.
Scrim.....	Leno	24 to 60	29c. to 40c.	Open-mesh weave in white, cream, and ecru; light in weight and transparent. Used for draperies.
Seersucker.	Plain	29	25c. to 50c.	A thin fabric with an irregular, crimped surface. Used for dresses, coats, and underwear.
Silesia.....	Plain	36	30c. to 60c.	A light-weight fabric, similar to percaline; soon loses its luster. Used for linings.
Silkaline...	Plain	36	25c. to 55c.	A thin, soft, glazed fabric. Used for draperies and comfortables.
Soisette...	Plain	36	35c. to 75c.	Soft, mercerized fabric. Used chiefly for negligée shirts and pajamas and sometimes for comfortables. *Soisette* is a trade name.
Swiss.....	Plain	32 to 44	25c. to $3	A soft dress muslin, usually in cross-bar and dotted effects. Used for dresses and curtains.
Tarlatan...	Plain	36 to 72	19c. to 59c.	Open-mesh, slightly stiffened fabric. Used for Christmas stockings, as a stiffening in garments, and for fancy costumes.
Terry cloth	Pile	18 to 40	15c. to $1.50	Cloth woven with a raised loop giving a rough surface. Used principally for towels, draperies, and bath robes.
Ticking...	Twill	32 and 36	25c. to $1.25	Firm fabric in stripes and in floral and herringbone patterns. Used for pillows and mattress covers.
Velveteen..	Pile	27 and 36	$1 to $5	A cotton velvet, with short, close pile. Used for dresses and children's wraps and for draperies.
Voile.....	Plain	36 to 44	25c. to $2.50	Material having hard-twisted, warp-and-weft threads woven in open mesh. Extensively used for dresses.

CHAPTER III

LINENS

NATURE AND USES

1. Linen was probably the first textile woven by man, for it is known to have been in use centuries before the Christian era. And the treatment given to the fibers in these early linens was so excellent that napkins discovered in the wrappings of mummies were not only well preserved but were able to withstand several washings. The Phenicians are said to have carried linen production into Ireland, where it has always been an important industry, linens from Ireland being in great demand because of their beauty.

2. Linen has ever been regarded as the textile of luxury, for its rather high price, due to its methods of production, prevents it from being used as commonly as many of the other fabrics. It is used less frequently, also, because textile manufacturers have so perfected cotton materials, producing almost indescribable colors and weaves, that, whenever it is possible, cotton, which is much cheaper and does not wrinkle so easily, is substituted for linen. However, because of its sterling properties, there are some uses for which no substitute can be found for linen. This textile is practically free from lint, absorbs water very rapidly, gives up its moisture just as quickly, is easily cleansed, has exceptionally good endurance, can be had in the finest of fabrics, has threads that are smooth, strong, and lustrous, and is pure and hygienic for constant service. In addition, because of the length of its fiber, linen does not possess the fuzzy surface that characterizes cotton and that eventually results in a gray and dingy look through the constant accumulation of dust.

3. The cost of linen is well justified for household and surgical purposes, as well as for wearing apparel, handkerchiefs, neckwear, and fancy work. Because of its long history, its reliability, its purity, its expense in production, its exclusive use for many needs, linen should receive a respect which can hardly be accorded to any other fabric. And every effort ought to be exerted to prolong the life of a piece of linen to the fullest extent. Tablecloths, napkins, and other household linens should be laundered with the greatest care, as well as mended to make them last as long as possible. Housewives of today may well emulate the women of olden times, who spent more time caring for the treasures they had acquired and less time in procuring new things than we do.

PRODUCTION AND MANUFACTURE

4. Cultivation of Plant.—Linen is made from the fiber contained in the stalk of flax, an annual plant that may be produced in nearly all climates. Practically all European countries cultivate flax for the fiber, while India and the United States cultivate it for the seed and its products. When full grown, the flax plant, which has an erect, slight, and willowy stem, ranges from 20 to 40 inches high, and has small flowers that vary in color in the different varieties from pale yellow to bright blue. In the cultivation of flax, successive plantings are not made in the same ground, for it requires well-cultivated and well-nourished soil, an interval of from 5 to 10 years being allowed between flax plantings in Belgium. It is planted early in the spring, and as soon as it is a few inches high the women and children begin to weed the plants. In late July the harvesting begins, the flax being in the best state for fiber when the leaves and the stem of the lower part of the plant turn yellow and the seed pods begin to open. Instead of being cut, the flax plants are pulled up by the roots a handful at a time so as to save all of the precious, long fiber possible.

5. Removing Leaves and Seeds.—The manufacture of flax into linen consumes much time and, for the finer grades of linen, requires much hand work. After the flax is harvested, it is allowed to dry and the seeds are then removed from the stalks. Then the stalks are *rippled*, that is, they are separated from the leaves and any seeds that may still be attached by being drawn through a large iron comb.

6. Retting.—The next process through which the flax is put is called retting, the purpose of which is to separate the fiber from the bark and the woody core. It is accomplished by cold water, steam, dew, or in a chemical way, but the most satisfactory method for color and strength is by cold water. This is sometimes done in the neighboring streams, as in the river Lys in Belgium, this being one of the best known flax-raising districts in the world.

7. When the cold-water method is employed, the flax is put in open crates of wood, which are covered on the four sides with jute burlap, often from 2,000 to 3,000 pounds being put into one crate. The crates are covered with fresh straw, are floated in position in the stream, and then are weighted down with stones and sod until they are entirely covered with water. They are left in the water until the flax is sufficiently fermented, usually 14 or 15 days, the crate then rising above the water and bubbles appearing on the surface. Sometimes, for very fine fiber, the flax is removed from the water after 5 days, dried for a part of a day, and then put back for further action.

8. A different method is that practiced in Ireland, the flax being placed in stagnant pools of water. But the color of the linen is not so good when this kind of retting is done. In Russia, the fiber is left on the field to be retted by the dew. Retting is also done with the use of chemicals, but as these are apt to harm the fiber, this method is used less often than the natural ones.

9. Breaking and Scutching.—After being retted, the bundles are allowed to dry for a short time and are then turned inside out so that the air will reach all parts of the flax. As the fiber dries, it bleaches and becomes pretty well separated from the bark and woody pitch. It must be put through still more processes, known as breaking and scutching, or beating, before it is thoroughly cleaned of the particles of straw and dirt that cling to it. The linen *hackle* performs the service for linen that the card does for cotton in its manufacture; that is, it lays the fibers in order and removes all the short lengths of fiber that are known as *tow*, which is rescutched, spun like cotton, and used for coarse cloths. Sometimes the scutching is done by hand and sometimes by machine, but hand-scutching is considered less wearing on the linen.

10. Hackling and Drawing.—For very fine yarns, the fiber is sorted and cut into three divisions. The middle cut is the best and is known as *cut line*.

Before being spun, the fiber is combed many times and then put through a series of hackling machines to clean it more thoroughly and to separate the line from the tow. At the end of this treatment, the line is smooth, fine, and glossy. After being sorted and cut, it is again put into a machine and combed through fine wires, until it is made into a continuous ribbon or sliver. This process, which is called drawing, is repeated in other machines according to the fineness of the thread desired.

11. Spinning.—The spinning of the flax, which is the next process, is done by the wet, dry, or semidry method, depending on the purpose for which it is to be used. The tow is treated differently from the line, it being spun much like cotton. Dry-spun flax is more silky and has a greater firmness than that produced by wet spinning, but it is not so fine. The thread produced by wet spinning is twisted tighter and the flax is more subdivided, but these points are an advantage for certain classes of thread. Care must be used in wet spinning, however, to have the yarn dried quickly in order to avoid the forming of mold.

12. Sizing, Bleaching, Weaving.—With the spinning of the thread completed, it is usually sized to give it strength, and then it is often bleached wholly or partly before it is woven. The weaving, as can well be understood, depends on the purpose for which the linen is to be used. Sheetings, lawn, and cambrics are done in plain weaves, while towelings usually show twills. Damasks are generally woven on the Jacquard loom, and these cloths can be used on either side.

13. Finishing Processes.—The finishing of linen cloth does not vary greatly for the different weaves. After being woven, the web of cloth is bleached. *Chemical bleaching*, *dew bleaching*, and *grass bleaching* are in use. In Ireland, where grass bleaching is the method used, the cloths are spread out on large grass plots, where they become a snowy white upon being subjected to the rain and sunshine. In addition to being bleached, linen is often *washed*, *blued*, *starched*, and *mangled*.

14. *Dressing* is needed to some extent in even the best linens to bring out their designs. In poor grades, it is used to cover the defects of the linen. Different dressings are used to obtain different effects in the finished material.

15. *Beetling* gives linen its "leathery" feel. After the cloth is dampened, it is placed on a roll and is struck with a series of wooden mallets to give it the flat appearance that is so familiar to every one. The final processes include *calendering*, *pressing*, *inspecting*, *folding*, *marking*, and *packing*.

16. Countries Producing Linen.—The linens produced in the various countries seem to possess distinctive characteristics. Linen from Ireland has the distinction of being the purest white of all linens, and while it is not always showy, it possesses the best appearance and wearing qualities. The dazzling whiteness of Irish linen has been compared to new snow on which the sun is shining. These qualities are perhaps due to the climate in which the flax is raised, as well as to the method of bleaching, nearly all Irish linen being bleached on the grass, where it is subjected to sunshine and rain. Belfast, Ireland, is noted for its excellent wearing Irish linen.

In Scotland is produced linen that is much in favor, too, as it is usually sun- and grass-bleached, this method of bleaching being less injurious to the fibers than bleaching methods in which chemicals are employed. Scotch linens, as a rule, are much heavier and more showy in pattern than Irish linens.

The linen made in France is noted for its beautiful patterns, and especially is this true of French table linens. The French, as a rule, spin their linen thread round and fine with the result that they are able to produce some unique weaves and designs. Many linen dress fabrics are produced in France, too.

Belgium grows the finest flax of any country in the world, and the Belgians weave many beautiful linens as a result of having splendid material with which to work; also, they manufacture the finest linen threads used in lace making. It is said that the Belgians use more dressings in their linens than do the Irish.

The linen produced in Germany and Austria is silver white in color and very fine in texture and is produced in beautiful designs. Germany produces great quantities of unbleached table linen, also, which many prudent housewives buy and then bleach. The bleach-

ing is done by placing the muslin, every time it is washed, on the grass, where it is allowed to dry and at the same time is acted on by dew and sunshine.

The United States imports practically all its linen, and this fact accounts to a great extent for the seemingly high price of pure linen in America. In this country, the raising of flax has not reached a point to be profitable, except for the seeds and the making of linen thread and coarse linen toweling. America is recognized everywhere as the chief cotton-producing country, but Europe claims all honors in regard to linen fabrics.

Experiments in flax production, however, indicate that flax can be raised in the northwestern part of the United States. New York state, also, has produced flax from which linen has been woven.

PURCHASING LINENS

TESTS FOR LINEN

17. It is often a very difficult matter to distinguish between linens and fine cotton fabrics, especially when the cottons are slightly starched and ironed with a gloss. Consequently, much care should be exercised in the purchase of linens. Many authorities contend that only with a microscope or by means of certain chemical tests is it possible to distinguish linen from fine cotton. Of course, such tests are impossible to make when shopping; nevertheless, until the government passes laws that insist on pure, unadulterated cloth, certain precautions must be taken in buying linens. And there are a few tests that can readily be applied and that should be familiar to every housewife.

18. Because of the absorbing quality of linen, some kinds may be tested by pressing a dampened, or moistened, finger on the wrong side of the material. If the moisture is taken up quickly and shows through considerably, this is a fairly good indication that the material is linen. If the material is cotton, the frayed warp and weft threads will take up the moisture before it can penetrate the material. It takes an excellent cotton fabric to withstand a test of this kind.

19. Another test for linen that may be quickly made consists in pulling out a thread and jerking it in two. If the thread breaks easily and the ends appear fluffy or fuzzy, similar to cotton twine when it is broken, the material is cotton. If, though, the thread breaks hard and the ends show an uneven, drawn-out break caused by the flax threads, which form the strand of warp or weft, not being broken off abruptly, it is almost certain that the fabric is good linen. Pressing the material firmly between the thumb and forefinger will help to determine whether it is all linen or contains some cotton, for if it fuzzes up, it gives evidence of cotton.

20. A drop of glycerine on unsized linen makes it appear transparent, but does not have this effect on cotton. This is, therefore, a very good, as well as a very simple, test.

21. A test that may easily be made and that will aid in deciding definitely whether a given fabric is cotton or linen consists in placing a sample in a strong solution of washing soda. Both cotton and linen will shrink in this solution, but cotton will become a light gray, whereas linen will turn a faint yellow.

Another test is to drop the sample into a boiling solution of caustic potash, which may be purchased in any drug store, and let it remain there a few minutes. If it is linen, it will turn dark yellow, while if it is cotton it will remain nearly white or turn a light yellow.

22. The tests given for finding the amount of dressing in cotton can be followed to very good advantage when testing linen cloth, namely, holding the material up to the light or rubbing it in the hands. If the linen is colored, the tests given under cotton for exposing the material to the light and washing it may also be employed.

TABLE OF LINENS

23. Table II gives the name, the usual width, and the usual price per yard of all linens in general use. In connection with each kind of linen are also mentioned its nature and the purpose for which it is commonly used. As is true of similar tables of materials, this information will be of valuable assistance to all women in the selection of linens for garments and other purposes.

TABLE II
LINEN MATERIALS

Name	Weave	Usual Width Inches	Price Per Yard	Description
Art linen	Plain	18 to 45	69c. to $3	Smooth fabric with flat thread, for stenciling and embroidery.
Butcher's linen	Plain	36	$1	A coarse, durable weave of long-fiber linen. Used for butchers' aprons, fancy work, dresses, and suits. Also made in cotton.
Cambric	Plain	36 and 45	$1.25 to $5	Sheer, crisp fabric. Used for lingerie dresses and handkerchiefs.
Canvas	Plain	18, 27, 32	30c. to $1.50	A coarse, firm material. Used as a body in tailored coats and sometimes in upholstery.
Crash	Plain	36, 45	65c. to $2	A coarse weave with even weft threads. Used for towels and fancy work.
Crash toweling	Plain	18	25c. up	A coarse weave with even weft threads. Used for towels and fancy work.
Damask	Satin	15 to 108	$2.50 to $10	Firm, glossy linen generally made in brocaded figures. Used for towels and table linen.
Diaper	Figure	18 to 36	40c. up	See Diaper, Table I.
Dress linen	Plain	16, 18, 22, 36, 45	50c. to $5	A plain, firmly woven material in either white or colors. Used for blouses, dresses, and towels.
Glass toweling	Plain	16 and 24	15c. to 60c.	A soft, fine, loosely woven material, usually having blue or red stripes or checks. Used for towels.
Handkerchief linen	Plain	36 and 45	$1 to $5	A sheer, fine, fabric; launders well. Generally made of Irish linen. Used for handkerchiefs, neckwear, blouses, and dresses.
Holland	Plain	32 to 60	$1 to $2	Coarse, firm weave. Used for window shades and in photography.
Huckaback	Figure	15, 16, 18, 22	75c. to $3	Absorbs water; weft threads prominent; warp threads often of cotton. Used for towels and fancy work.
Lawn	Plain	36	50c. to $1	Fine, sheer fabric made of short linen fibers. Used for handkerchiefs and baby clothes.
Round-thread linen	Plain	18, 22, 36, 45, 54	$1 to $4	Soft-finished material, made with round, hard-twisted yarn. Suitable for drawn work, hand hemstitching, and hardanger work.
Sheeting	Plain	36 to 108	$1 to $10	Used for pillow cases, sheets, towels, wash dresses, and suits.

SHRINKING AND SETTING COLORS IN WASH FABRICS

24. Cotton materials, particularly ginghams, chambrays, and percales, as well as linen fabrics, almost always shrink and often lose their colors when washed for the first time. Therefore, it is generally advisable to shrink them and set their colors before making them up into garments. If you attempt to keep correct proportions in cutting and fitting and at the same time make allowance for shrinking, you are likely to encounter difficulties, because it is hardly possible to estimate the exact amount of shrinkage. However, some materials, particularly soft, sheer fabrics, lose much of their "newness" in washing; so, instead of following the definite rule that all cotton materials must be shrunk and have their colors set before washing, you will do well to exercise your own judgment about the matter. Also, the style that is to be followed in making a garment should influence your decision in regard to shrinkage, for this will not prove so noticeable in some designs as in others.

25. For material that requires only shrinking, water alone is used, but for material that is to be shrunk and at the same time have its color set, a mordant, or color-setting substance, is required.

Because of the different chemicals that are used in dyeing each color, it is impossible to form specific rules to follow in setting any color. Therefore, before you use any solution, try out its effect on a sample of the material, letting it dry after the solution is used and then washing it to determine whether or not the color runs. You may find it necessary to experiment with several solutions, especially if the salt solution here suggested does not prove effective.

26. Using Salt to Set Colors.—Common salt is a very practical color-setting substance, because, in addition to being generally effective, it is comparatively cheap and on hand in every household. For materials containing more than one color, you will find that a salt solution is especially desirable, as other mordants are usually effective for only a limited variety of colors, while salt may be used for almost any.

The effect of a salt solution as a mordant, however, is not always lasting and in some cases it is advisable to use a different solution. You can generally tell what to do by observing the quality of the material and the nature of the color, for, as a rule, in the more expen-

sive cotton fabrics having soft or rather subdued colors, a salt solution is all that is needed to set the color. If you prefer not to shrink the material before using it and find, in washing a sample of it, that the color is practically fast, you may postpone the use of the salt solution until the garment is ready for laundering and then leave it in the solution for a short time before washing it.

27. To make a *salt solution* for setting colors, follow the proportion of 1 cupful of salt to 1 gallon of cold water. After preparing enough of the solution to cover all the material that is to be treated, place the material, folded as it comes from the store, in the solution, but lift each of the folds so as to make sure that every part of the material is thoroughly soaked. Let it remain in the solution for 2 hours. Then rinse it well in clear, cold water, taking care not to unfold it, and carefully press the water out with the hands. You may run it through a wringer if you fold it lengthwise a sufficient number of times to permit it to be laid out flat in the wringer and thus prevent the crowding of the material and the wrinkling that would naturally result, but do not, under any circumstances, wring it out by twisting. After the water is pressed out, unfold the material and hang it up to dry in a shady place, being very careful not to pull the straight edges out of shape. Never hang a colored fabric in the direct rays of the sun, because such sunlight will take the life out of the color and often cause the material to become streaked. After the material is dry, press it on the wrong side. It will then be ready for use.

Material that requires simply shrinking should be handled in the manner just described, except, of course, that plain water should be used. It is not necessary to leave the material in the water any longer than complete saturation requires.

28. Additional Color-Setting Solutions.—Following are recipes for other solutions that prove very effective for some colors. Use these in the same way in which you would a salt solution.

A *sugar-of-lead solution* is generally recommended for delicate colors, especially lavender, but it also proves effective for many darker colors. To make this color-setting solution, follow the proportion of 1 ounce of sugar of lead to 1 gallon of boiling-hot water. Try to dissolve every particle of the sugar of lead, but should any insoluble substance remain, strain the solution in order

to prevent the formation of streaks in the material, which may be impossible to remove. Wait until the solution is cold before placing the material in it; also, let the material remain there for 2 or 3 hours before rinsing it. Sugar of lead is poisonous if taken internally, so extreme care must be exercised in handling it.

An *alum solution* is usually effective for green. To make it, follow the porportion of 1 tablespoonful of alum to 1 gallon of water.

A *vinegar solution* in some cases proves very effective for pink, and in other cases it is much better for blue. In making such a solution, follow the proportion of $\frac{1}{2}$ cupful of vinegar to 1 gallon of water.

CHAPTER IV

WOOL

WOOL PRODUCTION

1. Origin.—Wool is the soft, hairy covering of sheep and certain allied animals, clipped from the animal and manufactured into fabrics of various kinds. Whether it was first produced by the Egyptians or the Greeks is a question of doubt, but it is sufficient to know that the sheep has been a domesticated animal from prehistoric times, for its bones have been found with those of human beings in ancient tombs. All down through the ages, to the time when cotton manufacture became an important industry, wool was the leading staple of commerce, figuring conspicuously in the prosperity of many nations. Now, it follows cotton in importance among textiles, but its production and manufacture are still leading industries in various parts of the world.

2. Wool Supply.—The wool fiber varies greatly as to length and nature, some of it being short, soft, dull, and crimpy, and other varieties being long, silky, and lustrous. The merinos, which include the Spanish, the Saxony Electoral, and the French, or Rambouillet, are prominent among the short-fibered sheep, while the Leicester, Lincoln, Cotswold, Romney Marshes, and Devons are among the long-fibered producers.

Besides sheep, the llama, the alpaca, the angora goat, the Cashmere goat, and the camel are all sources of wool fiber, some of them producing inferior grades and others, as the Cashmere goat of the Himalaya Mountain regions, yielding the most expensive wool grown.

3. Australia, South America, and the United States have long been the leaders in wool production. Australia is noted for the

merino with its fine, short fiber; England is the chief producer of the long, lustrous wool; Russia produces coarse wools used in making carpets; the United States is known for producing a cross-bred sheep, which has a soft, strong fiber longer than the merino. Numerous other countries, including France, Germany, New Zealand, South Africa, and various parts of Asia, figure prominently in sheep raising for wool production.

The raising of sheep requires considerable care if fleece of the best quality is to be had. Sheep breeders work for a good, dense fleece that contains as few burrs and other impurities, such as dirt, dust, and straw, as possible. The shearing life of a sheep is about 5 years. Then, it is usually fattened and sold for mutton.

4. The variation in wool fiber, which runs from 2 to 20 inches, was formerly responsible for the two kinds of wool material produced—woolens and worsteds. The short, curly fibers, which contain many serrations, or scales, were used for woolens because they are inclined to pull up together when subjected to moist heat. It is just this shrinking quality that is needed in the making of such materials as broadcloth and flannel. The long fibers were used for the worsteds, which are made of tightly twisted yarn and consequently show the pattern of their weaving plainly, as in the case of serges, prunellas, and similar materials. Now, however, machinery has been devised that can comb the very shortest yarns, so the difference between woolens and worsteds has become a matter of the way in which the yarn is prepared.

WOOL MANUFACTURE

FIRST PROCESSES

5. The first step in the manufacture of wool into cloth is the removing of the fleece from the sheep. Formerly, this was all done by hand, but now much of the sheep shearing is done by power. Skilful handling of the animals is needed to prevent cutting or injuring them in the shearing.

The fleece is cut so that it is all left in one piece, a fleece averaging from 5 to 12 pounds, although the fleece from a heavy merino often runs as high as 30 pounds. These fleeces are tied securely

in a bundle and put into a large sack, which, after being packed full, is fastened securely and shipped to the market.

6. Sorting.—When the fleeces arrive at the mill, they are very dirty and greasy, and often contain burrs, straw, and even anthrax germs. The wool must first be sorted into its different grades by a worker known as a wool sorter. This is a very disagreeable task, but it is an extremely important one, for on it depends much of the beauty of the finished yarn. In separating the fleece, which is a hand process, the sorter places it in piles or bins according to its quality. From these, it goes to the cleaning machines, each process forming a part of a train of machines which prepare the wool for spinning.

7. Dusting.—Very often wool contains so many impurities that it must be relieved of some of them before it can be washed. In some mills, it is put through the duster, which opens the fleece by means of coarse teeth, or spikes, and then removes much of the dirt by means of a fan.

8. Scouring.—When the fleece is taken from the sheep, it contains a greasy substance, known as *yolk*, which is caused by the animal secretions and the perspiration of the skin. The removal of the yolk is accomplished by the scouring process, which consists in putting the wool through various baths of warm water and certain chemicals, such as potash, ammonium carbonate, and soda, each mill having its own formula for the desired results. Much care must be used in scouring or the fiber may be harmed. From the last bath, it comes out thoroughly rinsed and then, unless it is to be dyed wet, it is dried, first in a cylindrical container by means of a whirling motion, which drives out excess moisture, and then by being carried over hot pipes or by mean of hot air.

9. Carbonizing.—When wool contains a great many burrs, it must be put through a process that removes these before it can be carded and spun. Carbonizing, which consists of treating the wool to a solution of sulphuric acid that is not strong enough to injure the fiber and yet will singe the vegetable matter, is considered the best method of removing the burrs. The wool is then rinsed in a solution of soda and water and finally baked until the vegetable matter is destroyed. To remove the dried vegetable material, the wool is dusted.

10. Blending.—With the wool relieved of its impurities, it is usually blended to produce a combination of colors or of varieties of fiber. This is a process that requires considerable experience, for the blender must understand the mixing of colors in order to produce the desired effects.

11. Oiling.—By this time, the wool has lost practically all of its natural oil and it must be reoiled in order to pass through the remaining processes easily. The oiling may be done by hand or the wool may be sprayed with machinery as it passes from one machine to another. Various oils are used for this purpose, chief among which are olive oil and tallow oil.

MANUFACTURE OF WOOLENS

12. After the oiling of the wool fiber, the processes for the manufacture of woolens and worsteds begin to differ. When wool fiber is intended for woolens, such as underwear, flannel, broadcloth, and similar materials, the processes through which it passes are fewer in number and of a simpler nature than when it is to be made into worsteds. This is due to the fact that, for woolens, the fibers need only be cleaned and mixed, whereas for worsteds they must also be combed sufficiently to make them lie entirely parallel.

13. Picking.—The fibers are usually in a rather entangled condition after scouring and drying, so they must be put through a machine that opens them and then mixes them in preparation for the next process. This is known as picking.

14. Carding.—The process of carding, which usually involves the use of three machines, is the most important one in the manufacture of woolens. The first machine is sometimes provided with an arrangement whereby the fiber is mixed, and it always contains some means of combing the wool into a fine, even feed, or sliver, so that it passes easily into the next machine. In the second card, the wool is often transformed into a wide sliver and then laid diagonally into the feed, which deposits it so that one layer is half over the other and still alongside of it. In the third machine, the wool is fed from the side of the sliver so that it becomes well mixed and is prevented from lying in the parallel rows that the teeth

of the card naturally produce. From the last card, the fiber is put through rub rolls and then wound on bobbins in a slightly twisted form ready for spinning, or it is sent to the drawing frames where it is further prepared to be spun.

15. Spinning.—The mule frame is generally employed for the spinning of woolen yarn because its intermittent motion makes it especially adapted to the twisting of soft, short yarns. In the spinning frame, the yarn is wound on bobbins ready to be woven.

16. Weaving.—If the yarn is to be dyed before weaving, it is first wound into skeins and then dyed. Either undyed or dyed, it is woven into materials of various kinds, including broadcloths, flannels, chinchillas, blankets, as well as numerous sorts of knitted and crocheted goods. The chief characteristic of woolen weaves is that they are soft and practically concealed.

17. Finishing Processes.—After woolen cloth is woven, it must be put through certain finishing processes before it is ready for the market. Fulling shrinks it and makes it appear more closely woven. Napping, which is done by a machine having wire-cloth rollers, raises the nap of the material. Then, it is often sheared if a smooth, glossy material, such as broadcloth, is desired. Pressing and calendering follow, after which the material is bolted and ready for the market.

MANUFACTURE OF WORSTEDS

18. The chief difference between woolens and worsteds is that in the making of worsted yarn the fibers must be combed to make them lie parallel before they are twisted into thread. This involves much more work and the yarn must be put through many more processes than for woolens, so worsteds are usually more expensive fabrics. They are characterized by a firm, even, close-twisted yarn and by weaves that are usually distinguishable, as in the case of serges.

19. Carding.—The process of carding, while it forms a part of the manufacture of all worsteds, is not so important as in woolens. For very long yarn, the fibers are put through only one carding process for the purpose of straightening the fibers in preparation for the comb. If a short yarn is to be used, it must be carded oftener.

20. Gilling.—The purpose of the gilling machines is to prepare the fibers for the combs. Often, a number of slivers are united and then they must be straightened and laid parallel so that they can be fed properly into the combing machine.

21. Combing.—The combing of the fiber is the most important step in worsted manufacture. The comb separates the fiber into the long, straight wool, which is called *tops*, and the short, curly wool called *noils*. The tops, which are the ones used for worsteds, are sent to another machine that lays the long fibers as nearly parallel as possible. The noils are removed and then either combined with pure wool for certain materials in the mill itself or sold to other manufacturers. When the wool leaves the combing and gilling machines, it is in the form of a good-sized sliver wound into a ball that can be easily unwound.

22. Drawing and Doubling.—The yarn must be considerably reduced in size to make it suitable for spinning, so it is put through the drawing and doubling machines. These processes are repeated as many times as necessary to make the sliver the right size. In some yarns, a slight twist is given to the wool at this time, but in many the twisting is not done until just before the spinning. The wool is next wound on bobbins.

23. Spinning.—In the spinning of worsted yarns, two methods are followed: the English and the French. The English system oils the wool before combing and consequently produces a smooth, lustrous, tightly twisted yarn. The French method uses very little oil and so is often called dry spinning. It uses a much shorter fiber than the English system and produces a soft, dull, loosely twisted yarn.

24. Finishing Processes.—From the spinning frames, the yarn comes on bobbins and is ready for dyeing, weaving, and sizing. If it is to be dyed before spinning, it is run off into skeins or hanks and then wound again after the dyeing. Sizing, which strengthens the yarn and which is done in the case of most single yarns, may be done either before or after weaving. As worsteds depend for their beauty on their weave, the weaving of them, as well as the finishing processes of napping, shearing, boiling, steaming, and pressing, differs somewhat from that of woolens and at the same time requires much care and skill.

PURCHASING WOOL MATERIALS

TESTS FOR WOOL

25. All wool fabrics should be carefully examined to see whether they are absolutely clean and free from signs of shop wear, such as faded lines on the outside folds, spots, dust streaks, or pulled thread. Such goods may often be bought at a lowered price and, if time is not at a premium, may be cleaned, sponged, and pressed so that they appear satisfactory.

The color of wool fabrics, also, should receive attention. Note whether they are dyed evenly and whether the color is such that it will withstand the sponging and pressing required in both the making and the renovating of the garment. It is always well to examine material by daylight or "daylight lamps" in considering its color.

26. Fiber Test.—Sometimes wool materials are adulterated by cheaper materials, such as shoddy, cotton, and the waste from silk and wool machines. If you wish to know whether a material is all wool, ravel a little of it and examine the fibers. You will find that wool fiber is kinky, whereas other fibers are usually straight. Then try breaking a thread. The wool fibers pull apart rather than break, whereas cotton fibers, upon breaking, have tufted, fuzzy ends.

27. Physical Condition.—Much can be told from the "feel" of a material. A pure-wool fabric feels soft to the touch, whereas a wool mixture feels harsh and stiff. It is true, of course, that worsteds are stiffer than woolens, but there is a vast difference between the "feel" of worsteds and that of a wool material containing cotton or other substitute. Every effort should be made to train the hand to recognize the "feel" of the best wool, for this ability comes chiefly through experience in handling materials.

28. Design and Weave.—In the selection of wool materials, the design and weave should be carefully examined. A good plan is to place the cloth between you and the light, for then the design can be seen to advantage and any imperfections it may contain can be easily detected.

29. The weave of woolen fabrics affects the wearing quality, the color, the construction, and the success of the finished garment itself. A close, twilled weave makes a firm, durable material, while loose, open weaves are apt to lose their shape and wear poorly. On the other hand, the close weaves, although they wear better and are less likely to catch on rough surfaces or sharp projections, become shiny rather quickly. Looseness of weave can be detected by pulling the material back and forth. If, when pulled apart, the threads separate easily and show daylight through them, you may consider the weave too loose to wear well.

Weakness in the material may be due to imperfections in weaving or to too great a difference between the strength of the warp and the weft threads. Exposing the material to the light or pressing it firmly with the thumb and the fingers will help to detect such weaknesses.

Crushing the material in the hands and rubbing it together will show, with a fair degree of accuracy, how the fabric will wear, for roughness of the surface will be brought out just as in wearing.

Materials having cords or ribs running one way are weaker than those in which the cords or ribs run in both directions, for if cords are to be brought out prominently one of the threads must be combined with threads that are finer and more loosely woven.

30. Test for Shoddy.—Until recent years, shoddy was looked down on because it was thought to be only waste thrown off in wool spinning. This, however, is a mistaken idea, for shoddy is in reality the shredded wool of old cloth reduced to short fibers for the purpose of being used again. A small amount of shoddy mixed with new wool is not a serious detriment, provided the shoddy is good, for some very splendid materials contain shoddy. The best shoddy is made from clippings of new cloth, such as those received from tailoring establishments, but discarded wool of other kinds is cleaned by manufacturing processes and then worked up again into actually serviceable materials.

The necessity for testing wool materials for shoddy is not that they should be avoided, but that their price be commensurate with the shoddy used. The distinguishing feature of shoddy is that it has very short fibers, so short that they cannot be combed. This is one of the ways by which it can be detected. Sometimes, shoddy is felted on the back of poor broadcloth to make it appear thick and

heavy. Whether or not this has been done can be determined by brushing the back of the material. If a dust is raised, the use of shoddy is a certainty.

An excessive amount of shoddy in material makes it less elastic than pure wool. So, examining a fabric to determine its elasticity is another test for shoddy.

TABLE OF WOOLS

31. Table III is given to help in the selection, purchase, and use of wool fabrics. As in the case of similar tables, the weave, the width, the usual price, and a brief description are given for each material mentioned. In reusing materials, especially wool fabrics, many women find uses not mentioned here, for this table, like the others, considers the appropriate uses of only new fabrics. These however, need not serve when economy must be taken into consideration.

TABLE III
WOOLS

Name	Weave	Usual Width Inches	Price per Yard	Description
Albatross..	Twill	32 to 45	75c., $1 to $2.50	Soft, loosely woven, crêpe-like material, sometimes made in fancy weaves. Closely related to nun's veiling. Used for shirred and draped dresses.
Alpaca....	Plain	36 to 54	65c. to $4	Strong, elastic fabric with the gloss of silk, and having fine cotton and wool-like hair filling. Used for men's summer suits, and for skirts and coat linings.
Armure....	Figure	36 to 45	$1 to $4	Similar to alpaca and used for the same purposes. Woven in bird's-eye and diamond effect, sometimes in two colors.
Astrakhan.	Pile	48 to 54	$4.50 to $15	A woolen or silk material in imitation of real astrakhan. Used for coats for men, women, and children; for caps, muffs, and scarfs.
Barathea..	Plain	48 to 56	$2 to $6	Fine, soft, close weave in pebble or broken-rib effect. Generally made with silk or cotton warp and worsted filling. Excellent for dresses and light-weight suits.

Name	Weave	Usual Width Inches	Price per Yard	Description
Batiste....	Plain	36 to 44	$1 to $3	Light-weight, all-wool material with even warp and weft in plain colors; sometimes called *tamise;* in very light-weight, called *chiffon batiste.* Used for afternoon and evening dresses.
Bedford cord....	Cord	36 to 54	$2.50 to $6	Material with lengthwise cords, that is, raised surface with plain stripes between; in cotton and wool. Used for tailored skirts and suits.
Bengaline..	Plain	36 to 54	$2 to $4	Firm, light-weight goods having silk warp and heavy woolen filling forming ribbed effect heavier than poplin. Also made in cotton and silk.
Bolivia cloth....	Pile	54	$4.50 to $11	A soft, all-wool material woven like velvet. Used for coats.
Bouclé....	Twill	40 to 54	$2 to $6	Medium-weight fabric having rough but soft surface produced by nub, or loop-yarn, filling. Used for coats.
Brilliantine	Plain	36 to 54	$1 to $4	Wiry, silk-wool fabric, similar to alpaca, but of higher luster; made from angora-goat hair. Used the same as alpaca. This is the fine weave of mohair.
Broadcloth	Twill	48 to 56	$2.50 to $6.50	Smooth, soft-finished, closely woven fabric with a nap. Generally popular for dresses, suits, and coats.
Brocade...	Figure	40 and 45	$2 to $8	Soft material woven with raised patterns. Used for dresses and wraps. Sometimes silk and wool.
Camel's hair.....	Plain	42 to 54	$4.50 to $10	A fabric with a hairy surface made entirely or partly of camel's hair. In cheaper grades, cow hair is used. Used for coats, overcoats, and horse blankets.
Cashmere..	Twill	36 and 45	$1 to $15	A soft fabric in beautiful shades and sometimes woven in figures, especially Paisley. Attractive for women's dresses and for children and infants' wear.

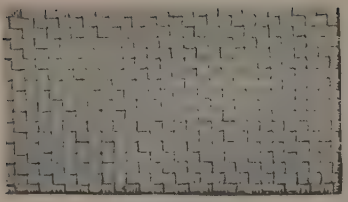
Name	Weave	Usual Width Inches	Price per Yard	Description
Challis....	Plain	27 to 36	$1 to $2	Light-weight, soft material. Has beautiful, plain, and printed color combinations; wears satisfactorily; and is easily cleaned. Excellent for dresses and negligées.
Cheviot...	Plain and Twill	36 to 54	$1.25 to $5.50	Material with slight nap; usually heavy-weight. Requires care in tailoring, especially in pressing. Used for suits and coats.
Chinchilla.	Pile	44 to 60	$3.50 to $7.50	Very fine, closely woven fabric in imitation of fur. Used for heavy coats and for men's overcoats
Covert cloth....	Twill	44 and 54	$3 to $8	Smooth-finished material of firm, diagonal weave. Usually in light tan; wears well and tailors nicely. Used chiefly for outing suits and wraps.
Cravenette	Twill	40 to 54	$4 to $8	Firm, light-weight cloth similar to covert but usually in dark colors. Filled from the wrong side with a sizing that makes it moisture-proof. Used for coats and capes.
Crêpe, wool	Plain	36 to 54	$1.75 to $5	Material having twisted weft thread woven in crinkled effect; sometimes called *éponge*. Extensively used for dresses. Some crêpes come in silk and wool.
Doeskin...	Twill	40 to 48	$9 up	A compact, woolen fabric with a texture that is pliable without being flimsy. Used for gloves, skirts, coats, hats, wraps, and for linings in heavy fur coats.
Drap d'alma..	Twill	50 to 56	$3 to $6	Light-weight material of soft texture in ribbed effect. Used for dresses and suits.
Duvetyn..	Plain	45 to 54	$3.50 to $20	Soft, medium-weight material with a short, downy nap. Used for children's coats and women's suits and coats.
Eiderdown.	Knitted	27 to 44	$1 to $4	Soft, knitted foundation usually of cotton threads with a thick, soft, wool surface. Used for bathrobes, children's coats, and baby-carriage robes.

Name	Weave	Usual Width Inches	Price Per Yard	Description
Épingle....	Plain	36 to 54	$1.50 to $5.50	Smooth, ribbed weave, the rib running across the material. Used for dresses and light suits.
Etamine...	Plain	40	$2.50	Light-weight, glossy, loosely woven fabric. Used for dresses. Also made in cotton.
Felt.....	Plain	45	$3 to $10	A thick, firm-packed, smooth fabric. Used for table covers, pennants, and similar purposes.
Flannel....	Plain	27 to 36 and 54	85c. to $5	Plain, soft, loosely woven material with warp and weft threads of equal size. Used for infants' clothes, sports suits, men's shirts.
Gabardine.	Twill	46 to 54	$2 to $6.50	Firmly woven cloth in fine, diagonal-ribbed effect. Used for women's skirts, coats, and suits.
Granite....	Figure	36, 39, 54	$1.50 to $4	Hard-twisted woolen yarn woven in pebbled effect; light and durable. Used for skirts and suits. Requires care in tailoring. The cheaper grades have a cotton warp.
Henrietta..	Twill	36 to 44	$1 to $4	A fabric similar to cashmere, but with a harder, coarser weave. Used the same as cashmere.
Homespun	Plain	42 to 54	$2 up	A loose, rough material of plain weave and coarse, soft yarn. Formerly made on hand looms at home; now imitated by machine. The soft, even warp and weft threads lend themselves to tailoring. Used for outing suits and men's clothes.
Hopsacking	Plain	50 and 54	$1.50 to $2.50	Rough-surface material, usually of coarse weave and similar to bagging. Used for coats and suits.
Jean.....	Twill and Plain	36 to 40	50c. to $3	A stout material made with hard cotton warp and a low-grade, wool filling. Used for work trousers, inexpensive uniforms, and boys' suits.
Jersey cloth	Knitted	50 to 56	$2 to $4.50	Serviceable woolen or silk mixed material having elastic properties. Used for undergarments, petticoats, dresses, and suits.

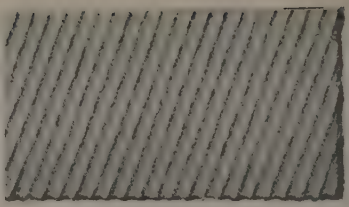
Name	Weave	Usual Width Inches	Price per Yard	Description
Karakul cloth....	Pile	48 and 50	$3.75 to $15	Made in imitation of Persian lamb-skin, which has short hair tightly curled to the body. Used for coats and for muffs and stoles.
Kersey....	Twill	48 to 60	$4 to $10	A stout, heavy cloth with a close nap. Does not fray nor stretch easily. Used for suits, capes, and overcoats.
Lansdowne	Twill	36 to 40	$2.50 to $4	A very fine, wiry material made with silk warp and worsted filling. Used mostly for dresses.
Matelassé..	Figure	40 to 54	$2 to $10	Material having raised designs similar to quilting. Used for suits, coats, and trimmings. Also comes in silk.
Melton....	Plain	54	$4 to $10	Thick, heavy, short-nap material, finished without pressing or glossing. Usually in dark colors. Does not clean well. Used for outing suits and overcoats.
Merino....	Twill	36 and 45	$1 to $3.50	Thin, light-weight fabrics. Used for dresses and shawls.
Mistral....	Plain	40	$2.50 up	Twisted, warp and weft threads woven with nub yarn to give a crêpe effect. Used for dresses.
Mohair....	Plain	40 to 44	75c. to $4	A glossy, wiry material of which brilliantine and Sicilienne are varieties. Generally made with a cotton warp owing to the fact that the hair filling slips in the weaving. Used for suits, skirts, linings, and braid.
Novelty suitings..	Varied	40 to 56	$2 to $10	Originally of plain, homespun weave with rough, irregular filling of different colors. The name is frequently applied to all weaves, especially to checks or brocaded effects. Used for skirts and suits.
Nun's veiling.....	Plain	18 and 36 to 50	$1 to $5	Soft, light-weight fabric. Sometimes called *wool batiste;* coarser weaves called *nun's cloth.* Very satisfactory for shirred dresses as it drapes well.

Name	Weave	Usual Width Inches	Price per Yard	Description
Ottoman, wool....	Plain	36 to 54	$2 to $5	A firm fabric in ribbed effect. Used for coats and suits.
Panama...	Plain and Basket	36 and 40 to 54	$1 to $4	A light-weight, smooth-finished, wiry fabric made of hard-twisted yarn. Used for skirts and light-weight suits.
Poiret twill	Twill	40 to 54	$2.50 to $10	A firm, twilled, worsted having an appearance much like French serge except that its twill is more pronounced, as in gabardine. Used for dresses, suits, and coats.
Polo cloth.	Plain	54	$3 to $10	Double-faced, soft, and loosely woven, woolen cloth; it has an evenly cut nap. Used for coats.
Poplin....	Plain	36 to 54	$1.50 to $4	Medium-weight material having fine, crosswise ribs. Used for skirts and suits.
Prunella...	Twill and Satin	36 to 54	$1.50 to $5	A soft, fine, closely woven fabric. Used for dresses, light suits, and clergymen's robes. Satin-weave prunella used for shoe tops.
Ratiné....	Plain	40	$2.50 to $6	A loosely woven fabric, the weft threads of which are looped to give a rough, uneven weave. Used for dresses and suits.
Rep.....	Plain	36 to 44	20c. to $4.50	Firm material woven with a cross-wise, corded effect. Used for skirts and suits, for men and boys' clothes, and for draperies.
Serge.....	Twill	36 to 56	75c. to $6	Soft, durable material that tailors well. Popular for suits, coats, and dresses. Also made in silk.
Serge, Cheviot.	Twill	36 to 54	75c. to $3.50	Fabric having a pronounced diagonal weave. Used for skirts and suits.
Serge, French..	Twill	36 to 56	$1.25 to $4.50	Very fine, soft weave; easily tailored; wears splendidly, but in wearing produces a shine more readily than other serges. Used for dresses, skirts, and suits.
Serge, Storm...	Twill	36 to 54	75c. to $3.50	Hard, fine weave with nap. It is usually a coarser material than French serge.

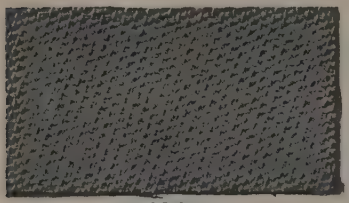
Name	Weave	Usual Width Inches	Price per Yard	Description
Sicilienne..	Plain	42 to 54	75c. to $4	Coarse weave of mohair. See Mohair.
Silvertone .	Plain	54	$2.50 to $10	A velour-like fabric having a limited quantity of real or artificial white silk mixed with the stock and producing a shimmering effect.
Soleil.....	Twill	40 to 54	$3 to $6	A smooth, highly finished fabric in ribbed effect. Used for dresses and light-weight suits.
Tartan....	Twill and Basket	36 to 54	75c. to $5	Soft cloth similar to serge but woven of different colors to produce checks and plaids. Sometimes in plain colors. Also made in basket weave in plaid designs. Used for dresses.
Tricotine..	Twill	48 to 54	$2.50 to $10	A soft, firm material showing a very narrow, inconspicuous, diagonal twill that gives a knitted effect.
Tussah....	Plain	40 to 50	$2.50 to $4.50	A light-weight, lustrous cloth used for dresses.
Tweed....	Plain	44 to 54	$2 to $8	Rough, unfinished, open texture, in homespun effect. Usually several shades are mixed, and the pattern is not defined. Very serviceable for suits and coats.
Velour....	Plain	44 to 54	$2.50 to $7	Soft, closely woven, smooth fabric. Used for suits, coats, and capes. Velour has a close-shorn nap.
Venetian..	Twill and Satin	54	$2.50 to $5	Fine, smooth fabric used for skirts and coats.
Whipcord..	Twill	36 to 54	$1.50 to $6.50	Material in raised, corded effect and semidiagonal weave. Cord varies in width from extremely narrow to $\frac{1}{8}$ inch. Used for skirts and suits.
Wool taffeta...	Plain	36 to 54	$1.25 to $3.50	Fabric having a closely woven, smooth weave. Similar to panama but of a much finer quality. Used for dresses, skirts, and suits.
Zibeline...	Plain	44 to 56	$2 to $6	Material filled with glossy hair, which gives a $\frac{1}{8}$- to $\frac{1}{4}$-inch nap. Used for suits and overcoats.



BASKET

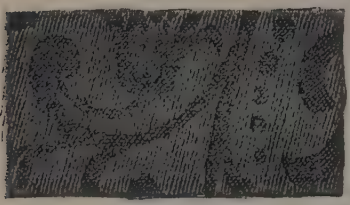


DIAGONAL

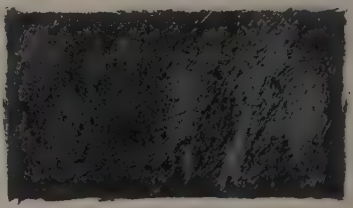


BIRD'S-EYE

FELTED CLOTH

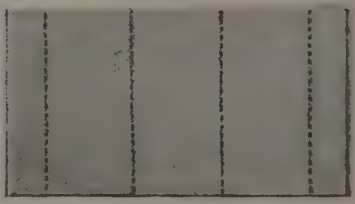


BROCADE



FUR CLOTH

CORD



HAIRLINE

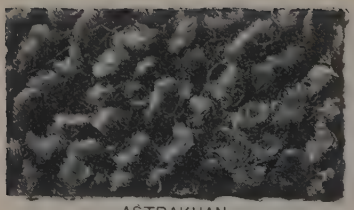
CRÊPE

HERRING BONE

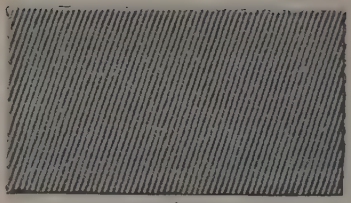
Fig. 1

KNITTED CLOTH
RIB
LOOPED SURFACE
SHEPHERD'S CHECK
PEBBLE
TWILL
PEPPER AND SALT
WIDE WALE

Fig. 2



ASTRAKHAN



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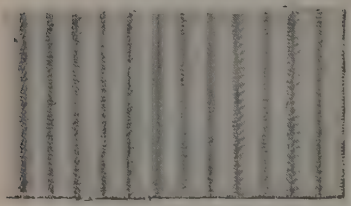
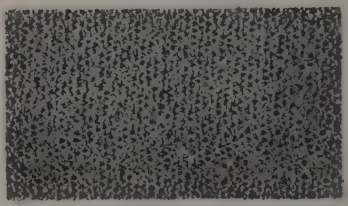
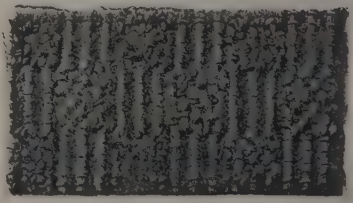


BEDFORD CORD

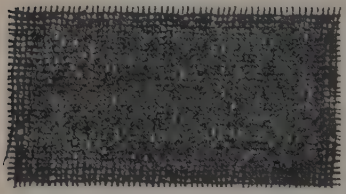


GRANITE

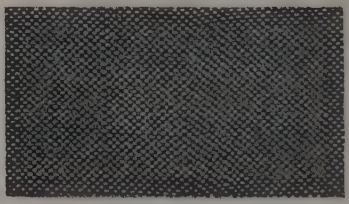
CHINCHILLA



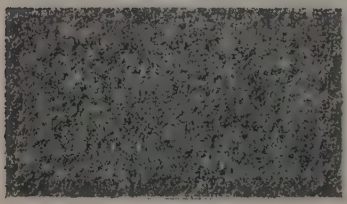
MATELASSE



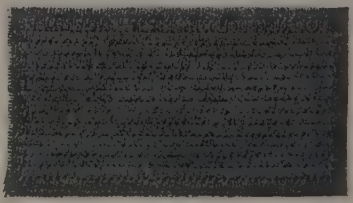
ETAMINE



MOHAIR



FLANNEL



SOLEIL

FIG. 3

EXAMPLES OF WOOLS

32. In presenting new materials each season, manufacturers often make use of certain features that have been popular in the past. They effect changes in materials by using softer or firmer yarns, by introducing nub, or knotted, yarn in weaving, by changing the width of the ribs or cords, and by varying a pebbled surface slightly. Such differences produce new fabrics that carry trade names. The most popular of these remain in demand long enough to become commonly known and eventually are adopted as standard fabrics.

As it requires some time for such materials to become standard and as novelty fabrics appear each year, which are bound to be

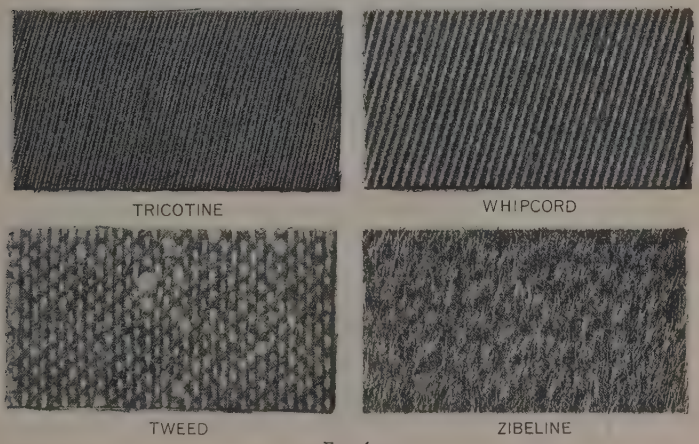
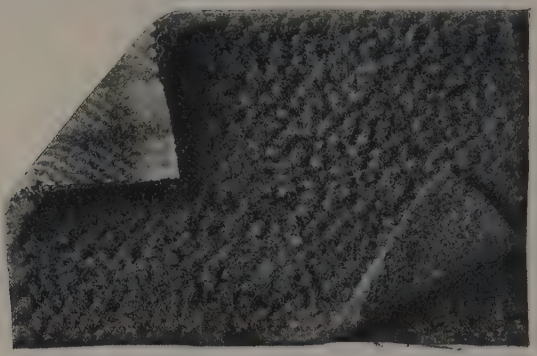


FIG. 4

short-lived because of their impracticability, it is sometimes necessary to group materials, as in Figs. 1 and 2, under names that represent effects, rather than to give the actual names of the materials. Such names may appear in various grades of fabrics and often cover cotton, silk, and wool materials, but they are a help in classifying materials and aid the shopper greatly in explaining to salespeople the kind of fabric desired.

33. Among woolen materials, there are certain standard fabrics having characteristics that distinguish them from all other goods.

The names of such materials are sometimes used in classifying new fabrics. Examples of the best known of these are shown in Figs. 3 and 4. A careful study of these illustrations not only will help to acquaint you with the appearance of these fabrics, but will enable you to classify new materials that have similar features.



DOUBLE-FACED CHINCHILLA

FIG. 5

34. The term *double-faced fabric* covers a variety of materials, many of them being produced in different effects. In Fig. 5 appears double-faced chinchilla, which shows the characteristics of all such goods.

CHAPTER V

SILK

SILK CULTURE

1. Origin.—Because of its interesting history and the place it holds in the industrial world today, silk is a textile of the first rank and deserves unlimited attention. Just how it became known is a matter about which there is doubt, but tradition has it that the wife of one of the emperors of China discovered the possibilities of the silkworm in 2700 B. C. In addition to her discovery, she devised a method of reeling the silk and weaving it into cloth. For this work she was deified by the Chinese people and is still worshipped, after all these years, as "The Goddess of Silkworms." At the annual festival held in her honor, the feeding of the worms is an important feature of the ceremony.

2. Spread of Culture.—For hundreds of years, the source of supply of silk and the method of manufacturing it were kept secret in China. The material, however, was sold to the Persians, who, in turn, carried it to Southern Europe and sold it to the Greeks and afterwards to the Romans. The people who bought the silk believed it was made from fleeces growing on trees or from flowers, in accordance with the slender facts concerning cotton and flax.

During the reign of the Roman Emperor, Justinian, he commanded two Nestorian monks to go into China and return with the secret. Although in China it was a crime, punishable by death, to sell silkworm eggs or allow them to go out of the country, these two monks, while apparently engaged in their pious occupations, studied the whole industry and secreted several thousand eggs in their hollow staffs. These, together with a thorough knowledge of

the industry, they carried back to Rome, where, during Justinian's reign, the silk culture became a royal monopoly. Later, it spread into Greece, Sicily, Spain, France, and, in fact, over all of Southern Europe, where it still continues to be a thriving industry.

Attempts have been made to raise silkworms in America, but these have not been successful enough to indicate that their production will ever become a profitable industry. Silk manufacture from raw silk imported in large quantities from Europe and Asia is America's part in this great work.

3. Life History of Silkworm.—Silk is a substance formed by certain worms in great quantity at a particular time in their life history and secreted beneath the mouth from two long sacs along the inside of the body. The silkworm, which belongs to the family *Bombycidæ*, or spinners, exists in four states—egg, larva, chrysalis, and adult, or moth. The egg is very tiny, scarcely $\frac{1}{8}$ inch in length, and when first laid is yellow. The hatching, which takes place when the mulberry trees begin to leaf, requires about 10 days, the worm that emerges being black and no longer than its shell, and having sixteen legs. At first, the worms merely pierce the leaves of the mulberry and suck the sap, but very soon they become large enough to eat the leaves themselves. The worm holds the leaf with its three pairs of forward legs and cuts from the edge a piece to be eaten. This cutting causes only very slight noise in the case of a single worm, but sounds like the falling of rain when a large number of worms are feeding at the same time.

4. The skin molts four times because the worm grows so rapidly that the skin cannot keep pace with it. In the molting process, the worm stops eating, grows a little lighter in color, and fastens itself firmly to some object by its last five pairs of legs. Then it holds up its head and the front of its body for about two days. The skin breaks at the nose, permitting the head to emerge and the worm, by moving its body, to work off the old skin.

After the last molt, the worm is about $1\frac{1}{4}$ inches long, a wonderful growth considering the size of the worm when hatched; then it begins to spin its cocoon in a quiet corner, the glossy filament emerging from two orifices and thus making a double thread that hardens upon being exposed to air. The worm moves its head in the shape of a figure 8 in one part of the cocoon; then it moves to another section and spins in the same manner. Within a day's

time, the worm is out of sight, but the spinning continues from 2 to 5 days. The result is a fuzzy, oval ball about the size of a pigeon's egg. In three more days, the worm within the cocoon changes into a chrysalis, which in a few weeks changes again into a grayish-white moth that emerges from one end of the cocoon.

5. In a certain number of the cocoons, which are chosen as being perfect, the moths are allowed to come to maturity to be used for breeding purposes. As cocoons from which the moths are allowed to escape are pierced where the moth comes through, they are worth very little in the trade. So the large majority of cocoons are preserved intact by "stowing," or stifling, the moths within, that is, subjecting the cocoons to sufficient heat to kill the moths. They may then be kept indefinitely, or until it is possible to begin the reeling.

6. Wild Silk.—Silk is obtained from both the cultivated and the wild varieties of worms. Very great care is given to the rearing of worms that are to be used for making the very finest grades of silk. But there is also a large market for the silk obtained from the wild silkworms, which usually feed on oak leaves. Little attention is given to them, so they spin their cocoons in trees and similar places and the fiber is consequently of a darker, coarser, and rougher nature. *Tussah silk* is the chief variety of wild silk. The irregularity of the filament found in pongee is a characteristic of this sort of silk.

SILK MANUFACTURE

7. The second stage in the silk industry is the manufacture of silk, that is, the working of the fiber into thread and fabric. Removing the filament from the cocoon is not a difficult process, but it requires considerable care and skill. The cocoons are first soaked in boiling water to soften the gum that holds the fibers together.

8. Silk Reeling.—With the gum softened, the cocoons are immersed in fairly hot water, a few at a time, ready to be reeled, that is, unwound from the cocoon. It is in this way that the best silk is prepared. The reeling process consists in unwinding the cocoons and uniting the long, fine threads. So fine are the threads that several of them must be combined to form a thread strong enough to reel. The cocoons are so arranged in the basin that

the threads from four to eight cocoons are gathered together and as the reeling proceeds, are easily made into one thread, for the natural gum of the silk makes them stick together. If the reeling is done by hand or by foot power, the silk is called *re-reel silk*, but if power machinery is used, the silk is known as *filature silk*. There is much waste in this process, for neither the first nor the last threads can be used.

9. Doubling and Twisting.—After being reeled, the silk is skeined and sorted according to color, and then pressed into oblong packages called *books*. It is then wrapped and shipped to a manufacturing plant, where it must be sorted according to fineness. The skeins are soaked for 10 or 12 hours in warm soapsuds to remove as much of the natural gum as possible; then they are dried, the thread is wound on bobbins, and these are sent to the doubling machine. In the doubling process, which is known as *silk throwing*, threads from a number of bobbins are wound on one bobbin in order to make the thread stronger.

10. It is sent to the spinner next, where the threads that were brought together by the doubling process are twisted into one. The way in which the threads are twisted depends on the purpose for which the silk is to be used.

Single filaments of reeled silk that have not been twisted are called *singles*. If the silk receives only a slight twist in spinning, it is known as *tram*, but if it is tightly twisted, it is called *organzine*. Tram is used principally for filling, while organzine is used for warp.

11. Spun Silk.—In addition to reeled silk, which the long filament makes, the waste product is gathered and used for spun silk. For this, the short fibers taken from the outside of the cocoons, silk from imperfect cocoons or those from which the moth has escaped, and various other sorts of waste silk from reeling are collected, boiled to remove the gum, and then cut, combed, and spun in a way similar to cotton. Though of an inferior grade, spun silk has many uses, such as for knitted fabrics, for fancy effects in cotton and wool materials, and for embroidery and knitting silks.

12. Dyeing.—After being reeled or spun, the yarn must have all of the gum removed in preparation for dyeing. The greater part of the gum, of course, is removed in the first cleaning, but every particle of it must be extracted in order that the fiber may be

dyed smoothly and evenly. After the boiling-off of the gum, a lustrous, creamy-white fiber remains. Degumming takes away a great deal of the weight of the silk so that a certain percentage of weight must be added if it is desired to replace its original weight and thickness. In most piece-dyed silks, the materials are dyed and finished after the boiling process without being weighted. However, many silks are weighted by means of salts of tin, iron, and lead, particularly if they are dyed in the yarn. In the case of blacks, a large additional weight is often added. After the silk fiber is dyed, it is wound on bobbins preparatory to warping and weaving.

13. Weaving and Finishing Processes.—The weaving of silk does not differ greatly from that of the other fibers. The Jacquard loom is used extensively for the fancy brocades. Finally, the silk is put through the finishing processes, which consist of dressing, mangling, and calendering. Pure silk does not require dressing, it being finished by pressing alone. The silk and cotton materials and the poorer grades of silk are the ones that require both dressing and pressing.

14. Printing.—The printing of silks is an important part of the manufacture of this material. This is done either directly on the warp threads after the fabric has been woven, engraved copper rollers or blocks being used as in the case of cottons, or in the piece, when it may be done direct or by the discharge or the resist process. Stencils are used to a great extent by the people of Asia in their printing.

PURCHASING SILK

TESTS FOR SILK

15. To know the nature of silk is a valuable aid in silk selection. The quality of silk fabrics may be determined by pulling out threads from the warp and the weft and applying a lighted match to them. The way in which the sample burns indicates whether it is pure silk, weighted silk, artificial silk, or a cotton and silk mixture. If it is pure silk, the burning fiber will appear to melt, boil, form tiny bubbles along the burned edge, and give off an odor like burning hair or feathers. If the sample holds its original form more or less and simply glows when burned, you may be sure that the silk

is weighted. Artificial silk burns with a quick flash and leaves no globular ash. If it is cotton, the fiber will flash up, then smolder and all but refuse to go out, giving off an odor like burning leaves.

Even though the silk may bubble and burn completely, great care should be used before purchasing it, for while some light-weight China silks are pure silk, they are so very thin and the weave is so fine that they do not wear well.

16. Another test for silk is to crush it in the hand and rub a fingernail diagonally across it. If it crushes and wrinkles when squeezed in the hand or if the threads loosen or spread when the fingernail is drawn across it, it is not a good fabric to buy, for it will not give satisfactory wear.

17. Still another test for silk is to hold the goods up to the light to see whether or not it contains pinholes, which are generally caused by the action of metal salts used in the weighting of silk fabrics.

Because of the weighting process, the quality of fiber, and not the weight, should be of the first importance in the selection of silk. If a garment that will give good wear is desired and a fairly good quality of silk cannot be purchased, a much wiser plan is to purchase a different kind of material. Very cheap silks are decidedly unsatisfactory in every way, and they are rarely worth making up.

18. A good test for velvet is to press the finger firmly on the nap. If it is all silk, the fibers will brush up and the finger prints will vanish; if it is cotton, the finger prints will show to some extent, no matter how much brushing is done.

TABLE OF SILKS

19. The most beautiful and most regal of all dress fabrics is silk, a fabric that, in its purest form, is more durable than linen, as warm as wool, and usually exquisitely lovely. To assist in the purchase of silk materials and to afford a wider acquaintance with their kinds and uses, Table IV is given. Here, the names of the materials are arranged in alphabetical order, and with each one are given the weave, the width, the usual price, and a brief description. Constant reference to this table will help to acquaint you with the various kinds of silks and their characteristics and enable you to appreciate their value and beauty.

TABLE IV
SILKS

Name	Weave	Usual Width Inches	Price per Yard	Description
Armure...	Figure	36 and 40	$2 to $5	A heavy, soft fabric with a semi-lustrous, pebbled surface. Plain and colored. Used for hats and dresses.
Bengaline..	Plain	24 to 36	$1.25 to $3.50	A fabric having heavier effect than poplin. Cotton is used in the filling. Used for coats, suits, and trimmings.
Brocade....	Fancy	36 and 40	$3.50 to $50	A fabric showing raised patterns of flowers; often enriched with gold and silver. Used as trimming and for elaborate evening gowns and wraps.
Canton crêpe....	Plain	40	$2.50 to $5	A highly finished material made with fine silk or cotton warp and heavier filling forming light cross-ribs. Heavier than crêpe de Chine. Used for dresses and wraps.
Charmeuse	Twill	36 and 40	$2 to $5	A soft, dull, satiny fabric. Used for dresses, especially draped dresses.
Chiffon....	Plain	40	$1.50	A very soft, flimsy, transparent material. Used for trimmings, overdrapes, and waists and as a foundation under lace dresses.
Chiffon taffeta...	Plain	36 and 40	$2 to $5	A light-weight taffeta of good quality, with a soft, lustrous finish. Used for fancy work, party frocks, street dresses, and suits.
China silk.	Plain	24 to 36	50c. to $2	A thin, transparent fabric with a luster. Used for linings, underwear, and sometimes for dresses.
Crape.....	Plain	18, 27, 36	$3.50 up	A thin, semitransparent fabric, finely crinkled, and having either irregular or long, parallel ridges. Black in this material gives a very somber appearance and hence is used extensively for mourning purposes.

Name	Weave	Usual Width Inches	Price per Yard	Description
Ciré	Satin	24 to 40	$3 to $6	Smooth, high-luster fabric with lacquer-like finish. Used for hats and dress trimming.
Crêpe de Chine	Plain	40	$1.50 to 3.50	Light-weight or medium-heavy, washable, all-silk fabric with a lustrous, finely crinkled effect. Used for waists, dresses, linings, and underwear.
Crêpe meteor	Twill	40	$2.50 to $5	A lustrous silk crêpe with a fine-twilled face. Used for dresses.
Duchess satin	Satin	36 and 40	$2.50 to $6	A close, firm but soft fabric of high luster. Used for dresses and evening wraps.
Faille	Plain	36 and 40	$2.50 to $6	A fabric having a light, crosswise grain or cord and a slight gloss. Used for suits, dresses, blouses, hats, and children's coats.
Foulard	Twill	36 and 40	$1.50 to $5	A soft, serviceable silk, plain and figured, for dresses and blouses.
Fur cloth	Pile	48 to 50	$3.50 to $20	Deep-pile fabric made to resemble various kinds of fur. Tussah silk, silk fiber, and mohair are generally used in making it. Used for coats and trimming.
Gauze	Leno	18 and 36	50c. to $3	Fine, transparent goods, flimsy but very strong. Used as backings to lend support and for over-draping and veils. Sometimes called *gossamer*.
Georgette crêpe	Plain	36 to 40	$1.50 to $5	Sheer material similar to chiffon, but woven of a harder and more durable thread and having a crêpe-like surface. Used for dresses, blouses, negligées.
Gloria	Twill	36 to 40	75c. to $4	A fine, closely woven fabric having a soft luster. The filling may be cotton or wool. Used for umbrellas and men's shirts.
Gold cloth	Plain	27 and 35	$6.50 to $13.50	A shiny material made of metal warp and silk weft. Used for trimmings.
Gold tissue	Plain	36	$1.50 to $7.50	Similar to gold cloth but soft and transparent. Used for overdraping and trimming.

Name	Weave	Usual Width Inches	Price Per Yard	Description
Gros de Londres.	Plain	36 and 40	$2 to $4	Highly finished, pliable fabric having fine, flat ribs running crosswise. Used for dresses and hats.
Grosgrain..	Plain	36 to 40	$2 up	A stout, durable, corded silk; cords run from selvage to selvage; comes in colors. Used for coats and trimmings.
Habutaye..	Plain	36	75c.to$3.75	A fine, washable Japanese silk; smooth and even in texture. Used for summer dresses, waists, skirts, and automobile coats.
Japan silk.	Plain	36	75c.to$2.50	This name covers a variety of Japanese or Jap silks, but is commonly applied to cheaper qualities of habutaye. Heavier and coarser weave than China silk. Used for blouses, summer dresses, and kimonos.
Khaiki....	Plain	36	75c. to $2	Fine, light-weight Jap silk. Used for dresses and scarfs.
Liberty satin....	Satin	36 and 40	$2 to $4	A very soft, closely woven material. Used for linings and trimmings.
Louisine...	Plain and Basket	36	$2 to $3.50	A plain, durable silk; soft glossy texture. Used for dresses, coat linings, and trimmings.
Madras...	Plain and Figure	32 to 40	$2 to $4	A durable wash silk, usually striped. Used for tailored blouses and men's negligée shirts.
Maline....	Lace	27	50c.	A soft, thin, perishable, gauzy fabric, similar to net in weave. Used for neckwear, trimmings, and as drapery for evening gowns. Sometimes called *tulle*.
Marquisette	Leno	40	$2.50 to $3	An open-mesh fabric, appearing much like voile. Used for overdrapes and evening gowns.
Messaline..	Satin	36	$1.75 to $3.50	A closely woven satin; soft and brilliant. Used for dresses; also, for petticoats and linings.
Moiré.....	Plain	24 to 40	$1.75 to $8.50	A watered effect produced on a corded or ribbed fabric. Used for coats, dresses, suits, and trimmings.

Name	Weave	Usual Width Inches	Price per Yard	Description
Mousseline de soie..	Plain	45	50c. to $1.50	A transparent material. When slightly stiffened, it is sometimes called *pineapple cloth.* Used for yoke and collar foundations; similar to gauze.
Mull.....	Plain	27 to 49	50c. to $2	Very soft, sheer material. Used for foundations of dresses and blouses, and for inexpensive party dresses. Heavy quality sold under the trade name of *Seco silk.*
Ottoman..	Plain	40 to 44	$2 to $5	Thick, corded, lustrous silk. Used for wraps and as a trimming rather than for dresses.
Peau de cygne...	Plain	36	$2 to $6	A fabric of soft, lustrous finish in pebbled effect. Used for dresses, suits, and coats.
Peau de soie	Plain	36	$2.50 to $5	A soft, durable fabric with dull, satiny finish, showing fine cross-ribs on one or both sides. Used for tailored dresses and for trimming.
Persian or Paisley..	Satin and Plain	27, 36, 40	$2 to $20	A silk of many colors and designs. Used chiefly for dress ornament.
Plush.....	Pile	50	$3.50 to $20	A rich fabric with a pile face and a coarse, woven back. Plush pile is longer than that of velvet. Used for coats, capes, neck pieces, and muffs.
Pompadour or Dresden.....	Plain	36	$2 to $8	A flowered silk, usually taffeta; sometimes in rich colorings. Used for party dresses, linings, and fancy work.
Pongee....	Plain	33, 34	$1 to $5	A plain, washable, light-weight fabric, having a slightly rough surface. Usually made of the natural raw silk. Used for summer suits, dresses, and blouses.
Poplin.....	Plain	36 and 40	$2 to $5	A rich warp fabric having well-pronounced crosswise cords due to heavy weft. Comes in many varieties. Satisfactory for suits, dresses, and children's coats.

Name	Weave	Usual Width Inches	Price per Yard	Description
Satin.....	Satin	36 and 40	$1.50 to $10	Firm, basic weave with a glossy, smooth luster on the face and a dull back. Comes in many varieties. Used for dresses, coats, linings.
Satin, Skinner's	Satin	36	$2.50 to $5	Heavy, durable satin with luster. Used chiefly for linings and dresses.
Satin, Wash...	Satin	36 and 40	$2 to $5	Soft, white or light-colored satin used for collars and lingerie. It has the advantage of giving a good appearance after washing.
Shantung..	Plain	33, 34	$1.25 to $5	A heavy grade of pongee silk. A rough, plain, washable fabric of natural color. Used for dresses and blouses.
Silver cloth	Plain	27, 35	$6.50 to $13.50	A shiny material made of metal warp and silk weft. Used for trimmings.
Silver tissue	Plain	36	$1.50 to $7.50	The cheaper grades are imitations of the metal cloths, and the more expensive ones are made of metal but are transparent.
Surah.....	Twill	36	$1.50 to $3	Soft, pliable fabric without dressing. Used for dresses and hats. *Satin surah* is a high-luster silk.
Taffeta....	Plain	36 and 40	$2 to $6	A fine, smooth, glossy fabric with considerable body; alike on both sides. May be plain, figured, striped, or plaid. Most popular silk for general purposes.
Tulle.....	Lace	72	$2	Fine, fluffy, machine-made net. Used for millinery and for drapery on dresses and party frocks.
Velvet....	Pile	18, 36, 45	$1.50 to $10	Has a short, soft, thick pile face and a plain back. May be all silk, or all cotton, or have a silk face. Used for dresses, suits, coats, and trimmings; extensively used for millinery purposes.
Velvet, Chiffon..	Pile	40 to 54	$4.50 to $20	The lightest, softest velvet known. Used for elaborate dresses, suits, evening gowns, hats, and wraps.

Name	Weave	Usual Width Inches	Price per Yard	Description
Velvet, Croise...	Pile	18, 36, 45	$1.50 to $5	Has coarser back than Lyons velvet; so woven as to hold the pile firmly, making it suitable in all cases where a durable velvet is desired. It is used extensively for trimmings.
Velvet, Lyons...	Pile	18 to 36	$2 to $6	Has a short nap that is not secure in its back, or foundation. Used for draperies and bows, for which it seems especially adapted.
Velvet, Mirror..	Pile	18	$1.50 to $5	A shimmery velvet, made of long, soft pile pressed in different directions. Used as trimming and for millinery purposes.
Velvet, Nacré...	Pile	18, 36	$2 to $6	A velvet with a back of one color and a pile of another, which gives a beautiful, changeable shading. Used for evening gowns and wraps, and as trimming, especially for millinery.
Velvet, Panne..	Pile	18, 36, 40	$1.50 to $7.50	Velvet having a soft pile pressed downward in one direction. Used for gowns, wraps, and hats.
Vestings...	Figure	22 to 36	$2 to $10	Heavy, fancy materials usually in highly colored, Persian effects. Used for vests and trimmings, and for men's ties.
Voile.....	Plain	40	$2.50 to $3	Open-mesh, semitransparent silk or silk-and-wool goods. Used for overdrapes, evening dresses, and fancy blouses.

CHAPTER VI

LACES

HISTORY OF LACE

1. From its very beginning, lace has been regarded as woman's treasure, and its production, as the fine art in which she has most excelled. Both old age and youth alike are conscious of its charm and beauty, realizing innately the power of this network of threads to enhance their appearance and provide a softening touch. And never has the value of the raw material entering into a product been so much increased by skill and industry and with so slight an expenditure of tools as is true of hand-made laces. Just consider, a little flaxen thread, a needle, a design drawn on a piece of parchment, plus the skill and infinite patience of a woman, and the result is a product almost beyond price—"a thing of beauty and a joy forever." Lace made by machine can never aspire to the distinction won by most of the hand-made varieties, but it is very often so dainty and so good an imitation that it not only demands our attention but arouses our respect and admiration.

2. While very few of us will ever have the privilege of possessing many, or perhaps any, pieces of good hand-made lace, we need not be deprived of knowing its characteristics, for there are excellent collections of these laces in the museums of art throughout the country, which are open to all for study and enjoyment. By examining these collections, or even by making a careful study of clear, distinct photographs of them, we may come to know the difference between a well and a badly designed piece of lace, whether hand- or machine-made.

It is all too true that the machine can not entirely give us the beauty and variety of texture we find in a needle-point or a bobbin-made ground or *toile;* still, we can learn to select the best pattern

available and also to distinguish the qualities in lace that give it enduring worth and make it a continual pleasure as long as it lasts.

3. Whether made by hand or by machinery, lace is an open-work fabric or network of linen, silk, cotton, or similar threads made with a needle or bobbins or by machinery and usually ornamented or figured. Most women know these facts regarding laces, but not every woman is familiar with the names of the laces, their wearing qualities, and the appropriateness of their design and weave to certain garments. It is the purpose of this Chapter, therefore, to give a brief history of the evolution of lace, to illustrate its various kinds, and to give an explanation of their distinguishing features and uses, so as to enable the woman unfamiliar with laces to gain a knowledge of them, and thus be in a position to select laces in an intelligent manner and to keep them in the best possible condition as long as they are useful.

By having a correct idea of the different weaves, their wearing qualities, and the purpose for which different laces are used, a woman will be able to recognize nearly any kind of lace when she sees it; and, aside from knowing what to select for her own use and how to help others, she will understand better the descriptions of gowns in fashion publications, which frequently contain excellent suggestions for the artistic use of laces of all widths and qualities.

4. Origin of Lace.—As the term is now understood, lace was first made and worn in the 16th century. The place of its origin has been much disputed, several different countries, notably Italy, France, Spain, Flanders, and even the far East, claiming the distinction. The frailness of the specimens that remain makes it somewhat difficult to trace the history of this beautiful fabric, but these, together with pictorial art and sculpture, have practically settled the question that to Italy belongs the honor, for it is definitely known that needle-point lace was made and worn there before 1500. Investigations indicate that bobbin, as well as needle-point lace, was made in Belgium by Barbara Uttman at about the same time. Lace derived its origin from netting, and not, as is often thought, from embroidery.

5. Growth of Lace Making.—At first, the lace-making industry was confined to the religious orders, it being made by both monks and nuns. Gradually, however, the nuns taught the art to

their pupils and in this way it spread among the other classes of people. Numerous countries, France, Spain, Belgium, Germany, and England, gradually took up the making of lace, each one producing certain varieties and becoming proficient in the making of them. Wherever lace has been produced, the industry has thrived at times and declined at others, the severity of the laws passed concerning it being largely responsible for this change. Therefore, while one would expect a story of continuous prosperity in so beautiful a craft as lace making, its development has been continually arrested and hampered. Consequently, while we like to think of lace as a simple, graceful, womanish fabric, it has often been influential in affecting the finances of a whole nation.

6. For many years, lace was made chiefly out of silk and linen thread, but in 1833 cotton thread was first substituted for flax. This produced a less artistic lace, but it afforded increased facility for the makers, as they found the cotton thread cheaper, more elastic, easier to handle, and less liable to break.

7. During the 19th century came also the invention of machinery for the making of net having a fast mesh, that is, one that would not unravel, for in 1809 John Heathcoat invented a machine that produced bobbinet. At first, only 1-inch strips, which had to be joined together, were made, but gradually machinery was perfected that would produce 18-, 30-, 36-, and 54-inch widths. With the introduction of machine net, all the traditions of lace making were upset, and by 1830 lace makers produced all kinds of simple motifs which they applied to net, thus demolishing the old methods of lace making and practically ending the history of old laces.

8. Another notable event in the history of machine-made lace was the application of the Jacquard attachment to the lace machine. This device had been used for the weaving of silk, cotton, and linen goods from the time of its perfection in 1803, but it was not until 1837 that it was successfully applied to lace making. From this time on, machines were able to duplicate practically every pattern of hand-made lace, so laces steadily grew in production and decreased in price.

9. Lace Making at Present.—After the first novelty of the machine-made lace had worn off, a slight reaction in favor of old lace set in both in England and on the continent. In France, laces

were cleaned, cut, and adapted to modern fashion. Thus, within the last half century, the taste for good lace has again become almost general in both England and France. The reason for such a reaction is not strange after all. While almost every description of lace is now made by machinery and produced so perfectly that it is often difficult for the practiced eye to detect the difference, still we can never overlook the fact that the finest and most artistic machine-made laces can never possess the intricacy of pattern nor the beauty of design that characterize laces made by hand.

10. In America, however, the hand-made lace industry has not progressed so well as in foreign countries, although in this country rapid strides have been made in the manufacture of lace by machinery. The reason for this should be clear. The intricacies of hand-made lace designs require long, tedious hours of labor, and as such work in Europe is done mostly by peasants, who work for very low wages, the cost of production is not so great there as it would be in America, where a higher standard of wages is the rule. In this day of commercial rush and competition, the time expended in making a bit of hand-made lace is hard to realize; yet, to see a piece of real hand-made Flemish lace without associating patience and labor with it would display lack of conception, for some of the designs made by the Belgians are marvelous so far as beauty and workmanship are concerned.

METHODS OF MAKING LACE

11. To understand thoroughly the varieties of lace and their uses, it will be necessary for one to become familiar with the principal ways in which it is made. As has already been explained, lace refers to ornamented open work of threads of flax, cotton, silk, gold, or silver, and occasionally hair or aloe fiber. These threads are looped, plaited, or twisted together in several ways, the method used determining the name to be applied to the lace as follows:

12. Hand-made lace, or lace made by hand with the needle and with bobbins. This includes:

1. Needle-point lace, or lace in which the threads are worked by hand with a needle.

2. Bobbin lace, or lace made with bobbins. This is made on a pillow, often being inaccurately described as pillow lace.

13. Machine-made lace, or lace made by machinery. Imitations of both needle-point and bobbin lace patterns are produced in machine-made lace. Machine-made lace is of two varieties, which are:

1. Woven lace, in which two sets of threads are used—warp and weft.
2. Embroidery lace, in which a pattern is embroidered on a ground, which is often burnt out afterward.

14. Needle-Point Lace.—In the true sense of the word, needle-point lace is made with the needle alone, although there are a number of laces to which the term "point" is applied that are combinations of both point and bobbin lace. It originated as an evolution of cut work and developed into net lace.

In the making of needle-point lace, the design is drawn on parchment, which is kept straight by being stitched to heavy linen. Threads are then laid along the lines of the pattern and sewed down through the linen and parchment. By means of fine stitching done with a needle and a single thread, the entire design, both the solid filling and the open work, is worked on the threads already laid, the button-hole stitch being generally employed.

15. Bobbin Lace.—The method of bobbin-lace making is an exceptionally interesting study and one of the most important in the field of hand-made lace. The lace is made on a pillow or cushion by twisting and plaiting threads wound on bobbins. It is sometimes called pillow lace, but this is not a distinctive title for it since needle-point and knotted laces are also supported on a pillow. The chief characteristic of bobbin lace, in addition to its being made with bobbins, is that the threads in it are plaited. In fact, it is the plaiting and twisting of the threads that help to characterize bobbin lace. At first, instead of pillow, bobbins, and pins, the hands were used, each finger serving as a peg. Occasionally, the hands of several assistants were required to furnish sufficient pegs for a broad border.

16. As with needle-point lace, the pattern is first drawn upon a piece of paper or parchment, which is then pricked with holes. The pricked pattern is placed on the cushion, which is sometimes

a circular pad backed with a flat board in order that it may be placed upon a table and easily moved as the worker may wish, and other times a well-stuffed short bolster, flat at both ends. On the upper part of the pattern are fastened the ends of the threads unwound from the bobbins, which thus hang across the pillow. These bobbins are thrown and twisted with regular precision in order to form the fabric of the ground and pattern. The wider such hand-made lace and the more intricate the pattern, the more bobbins are required to do the work; and as this work means the expenditure of much time and the exercise of skill, the price of such laces increases with the width and the intricacy of the design, the wider laces being more expensive in proportion to their width than the narrow ones.

17. Many bobbin laces are finished with *bead* edging, which consists of tiny buttonhole loops of thread edging the lace. This needle-point edge is, in effect, applied to many kinds of machine- and hand-made laces. It adds much to the attractiveness of a lace design, as it tends to impart the daintiness so much sought in laces. Bobbin lace finished in this manner is frequently referred to as needle-point lace. Bobbin-made lace has a fine, soft quality that distinguishes it from needle-point lace, which has a much harder and crisper appearance.

18. Woven Lace.—As early as 1560, efforts were made to invent machinery that would produce lace and thus take the place of the hand workers. William Lee, a weaver in Nottingham, England, struggled to produce a machine for this purpose, but his efforts met with opposition from the authorities because they considered machinery to be a detriment to the interests of the working classes. However, continued efforts by other inventors finally resulted in the production of the Heathcoat machine in 1809, which made successful net. John Leavers, of Nottingham, England, greatly improved this machine, and although it has had improvements since his day, it is still called by his name. The application of the Jacquard attachment has made it possible to duplicate the patterns of hand-made laces.

19. As the Leavers machine makes a woven lace, it requires two sets of threads, warp and weft threads. The warp threads are held in reels, while the weft threads are wound on flat bobbins

and run at right angles to the warp threads. The bobbins are made flat to allow them to pass between the warp threads and the two sets are twisted together by means of both a mechanism that controls the tension of either set of threads at will and an oscillating mechanism. As the tension on each set of threads can be made tight or loose, the slack threads on one are permitted to twist about the other as the pattern requires.

Nottingham, England, and Calais, Caudry, and Lyons, France, produce large quantities of woven laces.

20. Embroidery Lace.—The other variety of machine-made lace, which includes Plauen and St. Gall laces, is made on an embroidery machine called the Schiffli machine. The industry first started by the making of Oriental laces. Eventually, it was discovered that by using a ground of one material and an embroidery thread of another, the lace could be treated to an acid bath that would destroy the ground without affecting the pattern.

The Schiffli machine works on the same principle as the sewing machine, having two threads, one carried underneath on a bobbin and the other on top in a needle. The early machines were operated by hand, several needles being controlled by a pantograph, an instrument for reproducing the design, but later it was found possible to use a Jacquard attachment to reproduce the pattern and greatly increase the number of needles on the machine. Plauen in Saxony and St. Gall in Switzerland are the centers for the manufacture of this kind of lace.

VARIETIES OF LACE

LACE TERMS

21. In the subject of lace, as in most subjects, it will be found that there are many terms that are purely technical; that is, terms that pertain exclusively to this particular subject. These must be understood if a thorough understanding of laces would be had. To make them clear and at the same time enable you to take up the following examples of laces in the most intelligent manner, an explanation of the terms most frequently met with is here given, arranged in alphabetical order for easy reference.

A jours.—The filling or ornamental work introduced into enclosed spaces.

Appliqué.—Either needlework or bobbin lace in which the pattern is made separately and sewed onto a net ground.

Bead Edge.—Another name for beading, which is the simple heading on pillow lace.

Bobbins.—Small elongated reels, either wooden or bone, on which thread is wound for the purpose of lace-making. Often they are weighted with such articles as beads, coins, seeds, etc.

Brides, Brides Claires, and Bars.—Small strips used to connect the parts of a design and employed instead of a groundwork of net. They consist either of threads overcast with buttonhole stitches or of twisted or plaited threads.

Brides Ornees.—Brides ornamented with picots, loops, or pearls.

Cartisane.—A strip of parchment used to give a raised effect to the patterns in lace. It is covered with silk or gold or other metal thread. As it is not durable, the less it is used the more the lace is esteemed.

Continuous Inner Pearl.—A stitch used in Honiton and other braid laces to ornament the inner side of any leaf that is not filled with stitches.

Cordonnet.—The thread used to outline the designs in lace. Sometimes, it consists of a single thread, other times, of several threads worked together, and again, of a thread or horsehair overcast with buttonhole-stitches.

Couronnes.—The cordonnet is sometimes ornamented with stitches known as couronnes. The English form of this term is crowns.

Dentelé.—A French term meaning a scalloped border.

Engrêlure.—The edge of a lace by which it is sewed on the material it is to decorate. Same as heading or footing.

Entoilage.—The French term for a plain mesh ground.

Entre deux.—The French term for insertion, whether of embroidery or lace.

Fillings.—These are fancy stitches used to fill in enclosed spaces in needle-point and bobbin laces.

Fond.—The groundwork of needle-point or bobbin lace as distinguished from the pattern. Other names for it are champ, entoilage, reseau, and treille.

Gimp.—The pattern of lace which rests on the ground or is held together by brides. It is not the same, however, as the material gimp, which was formerly called guipure.

Grounds.—Two forms of ground are found in laces—the *bride* and the *reseau*. The bride ground consists of bars that connect the ornaments forming the pattern. The reseau ground is a net made either with the needle or with bobbins.

Guipure.—Formerly, a lace-like trimming of twisted threads. Now, it is applied to all laces having a tape-like pattern on them.

Insertion.—Strips of lace or embroidered muslin or cambric on which both edges are alike.

Jours.—Ornamental devices found in various parts of lace. In Venetian point lace, jours are introduced in the center of the flowers.

Mat or Math.—The closely worked portion of a lace; the toile.

Passement.—The pricked parchment pattern upon which both needle-point and bobbin laces are worked.

Pearls or Purls.—Bars or brides.

Pearl Edge or Purl Edge.—A narrow edge consisting of projecting loops and sewed to lace as a finish.

Picot.—Tiny loops worked on the edge of a bride or cordonnet or used to beautify a flower, as in the case of rose point.

Pillow Lace.—Bone lace, or bobbin lace, made on a pillow by twisting or plaiting the threads with bobbins.

Point Lace.—Properly, only lace made with the point of a needle, needle-point lace. However, the term is often misapplied, numerous laces, such as Point d'Angleterre and Honiton point being made with bobbins and not with the needle.

Point de Raccroc.—A stitch used to join reseau ground.

Point Plat.—A French term for flat point lace having no raised cordonnet or outline cord.

Pricker.—A short instrument with which holes are pricked in the pattern used for bobbin lace.

Reseau.—Ground of small, regular meshes made both on the pillow and with the needle.

Samplers.—Small samples showing patterns of lace. They originated in the 16th century when not every one could buy pattern books because of their scarcity and high price. They were also used to show the skill of the worker.

Sprig.—A detached piece of lace which is appliquéd to a net foundation or joined with other sprigs by means of bars.

Machine-Made Alençon
FIG. 1

Ties.—Like bars, ties are the connecting threads worked across spaces in needle-point and bobbin laces.

Toile.—The substance of the patterns of lace as distinct from the ground.

Treille.—Another name for the ground or reseau of lace as distinguished from the pattern which they surround.

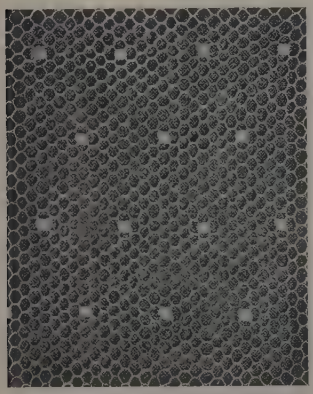
EXAMPLES OF TYPICAL LACES

22. Following are the names and descriptions of a large number of laces together with illustrations of many of them. Not all the laces in existence are included here, but practically all of the laces that are used by the woman who sews are discussed. With these illustrations and descriptions firmly fixed in the mind, no woman should be at a loss to recognize any kind of lace when she sees it; rather, she should be able to make proper selections for garments on which lace is to be used, and she should know whether it will give the service she desires of it.

23. In studying the laces here mentioned, it should be remembered that the manner in which they derive their names is by no means consistent. Many of them are named according to the locality in which they have been, or are, made, or the nation-

ality of the people who make them, as Antwerp lace, Brussels lace, Armenian lace, Bohemian lace, Belgian lace, and so on. The same kind of lace is made in many countries, but the threads of which it is made vary to some extent, owing to the process of manufacture of the thread itself in these different countries. Then, again, the implements used in the manufacture and the method of making have much to do with the naming of laces, as bobbin lace, point lace, and so on.

24. Alençon lace, often referred to as point d'Alençon, is a needle-point lace having a sheer net ground and a pattern that is outlined with a thread covered with buttonhole-stitches to produce



Machine-Made All-Over Net

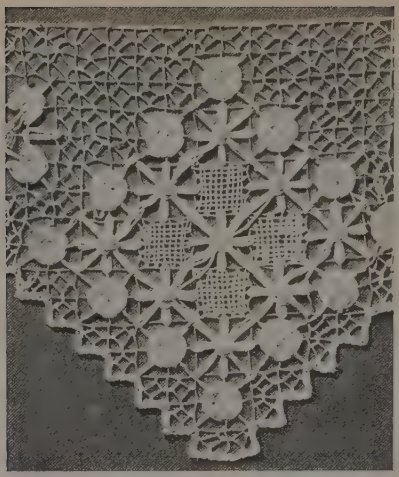
Machine-Made All-Over Lace

FIG. 2

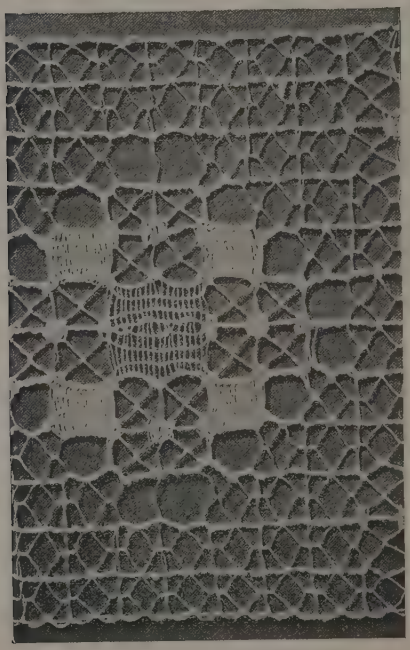
a cord effect. This lace, which was the first to use a net ground, has a closer, firmer pattern than any other lace and a very clear, fine ground. When hand-made, it is very expensive, but the machine-made variety, an example of which is shown in Fig. 1, is inexpensive and is used extensively on ready-to-wear garments.

25. Algerian lace is a narrow, flat, ornamental lace of gold and silver threads. It is used in outlining designs on garments and in draperies and fancy work.

26. All-over lace, Fig. 2, is any lace that has both edges finished the same and a pattern that repeats the entire width and



Hand-Made Antique



Machine-Made Antique

FIG. 3

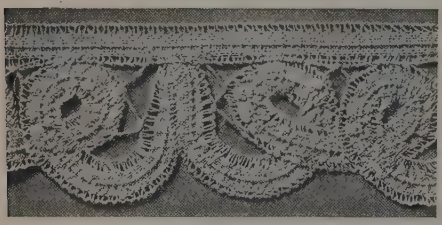
Hand-Made Appliqué

Machine-Made Appliqué

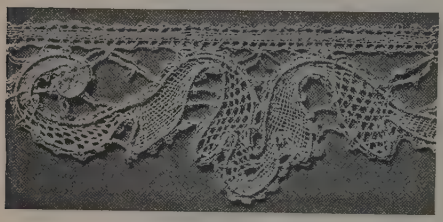
FIG. 4

length. It comes in beautiful designs in silk, and is made also in very cheap grades. Sometimes it contains merely a dot, and again, an elaborate pattern. It is used for dresses, blouses, flounces, yokes, and sleeves, as well as for millinery.

27. Aloe lace is a coarse kind of lace made from the fibers of the aloe by the peasants of Albissola, Italy. This lace is not much in demand as it becomes mucilaginous, or gummy, in washing. Although it is usually executed in tatting, the threads are sometimes twisted and plaited. Such work is also done by the natives in Paraguay, South America. Tatting is done in aloe thread at Manila, Philippine Islands.



Hand-Made Arabian

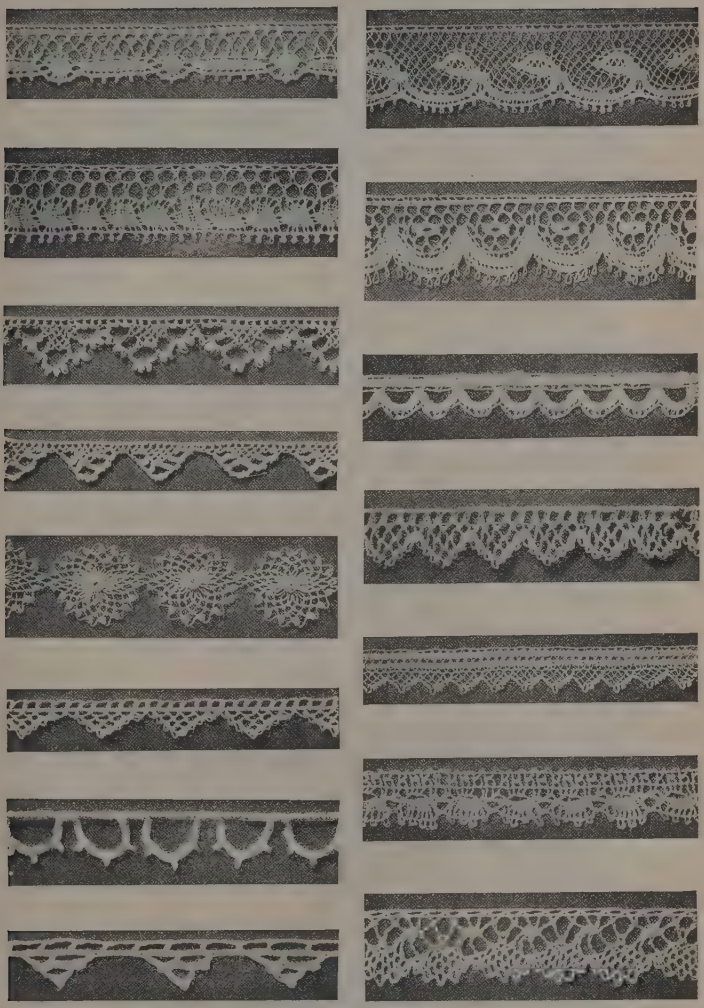


Machine-Made Arabian

FIG. 5

28. Antique lace, Fig. 3, is a hand-made bobbin lace of heavy linen thread in large, open, square, knotted mesh. It has the appearance of a coarse form of darned work done on an open-mesh weave, and is often referred to as *darned lace*. Antique lace usually has rare patterns, all kinds of designs being worked in the net by darning, and, as it is hand-made, it is expensive. Imitation antique lace is sometimes used for draperies and similar purposes.

29. Antwerp lace, a bobbin lace resembling Mechlin, was first made at Antwerp in the 17th century; it is sometimes known as Flanders lace, also. It was made in order to supply the increased demand for Mechlin lace. In one variety, the design is worked on a ground and in the other the sections of the design are merely attached by means of brides or bars. The chief characteristic of this lace is a pot or a vase of flowers, which varies in its size and its details.



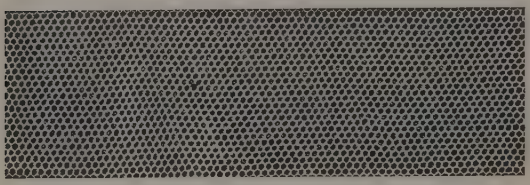
Hand-Made Baby Laces

Machine-Made Baby Laces

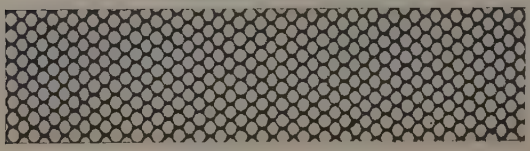
FIG. 6

Hand-Made Battenberg

Machine-Made Battenberg
FIG. 7



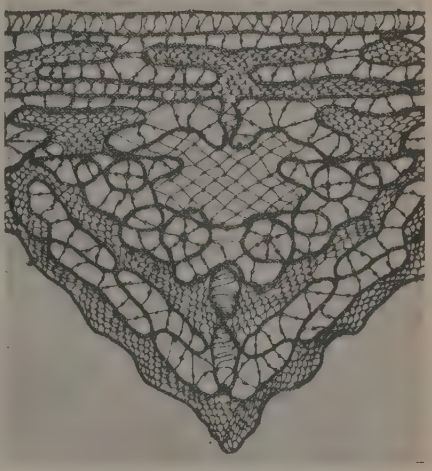
Machine-Made Bobbinet



Machine-Made Tosca Net
FIG. 8

30. Appliqué lace, Fig. 4, is a lace made by sewing hand-made flowers or sprigs, which may be either needle-point or bobbin-made, on a machine net. Sometimes, the designs are made of net or thin muslin and are outlined with a chain-stitch after being applied. Appliqué lace made in Belgium is characterized by very fine net with small dots sprinkled over it. This lace is imitated very beautifully by the machine, as Fig. 4 indicates.

31. Arabian lace, Fig. 5, is a curtain lace. Its color is usually drab and it is corded with heavy, darker-drab cord. The price of Arabian lace is regulated by the nature of its design. Imitations, as a rule, are cheap and shabby in appearance, due possibly to the cheapness of the drab dye used in dyeing them.

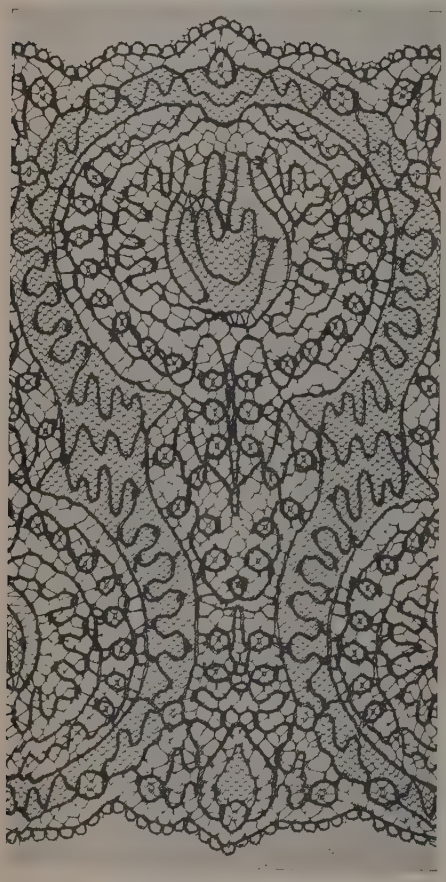


Hand-Made Bohemian
Fig. 9

32. Argentan lace is a needle-point lace first made at Argentan, France. It resembles Alençon, as it is probable that the same workers were employed in the manufacture of both, but it has a larger and more striking pattern and there is a noticeable distinction in the net ground. This is hexagonal in shape and is larger and stiffer than any other because the sides of the mesh are covered with fine buttonhole-stitches, ten on a side, which are often so small as to be indistinguishable.

33. Baby lace, several examples of which are illustrated in Fig. 6, is a name for nearly any simple, narrow, dainty lace, whether of cotton or linen. Numerous varieties, such as Val, filet, torchon, Irish crochet, and Armenian, are made in the narrow widths suitable for baby lace. Such lace is chiefly used in making layettes, and on dainty dresses and undergarments for little folks.

34. Battenberg lace, Fig. 7, is a form of Renaissance lace but of a coarser quality, and consists of a braid, or tape, usually of fine linen thread, woven together with linen thread into all kinds of designs. It is made by machinery and by hand. Machine-made Battenberg is very cheap, but the hand-made is expensive, the price being governed by the delicacy of the pattern. The hand-made pieces are used as collars and cuffs on women and children's coats, and the coarser designs, for draperies and fancy work.



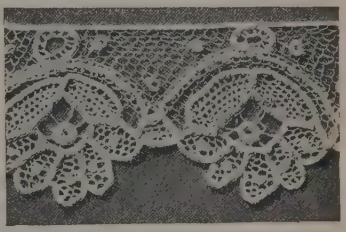
Machine-Made Bohemian
FIG. 9

35. Blonde lace was originally a heavy, closely woven bobbin lace produced in Spain and made of unbleached silk, from which it took its name. Later, the term was applied to silk laces in white, black, and colors made at Chantilly, France. It has a ground of fine, twisted silk and a toile, or pattern, worked entirely with a broad, flat strand that produces a soft, silky effect.

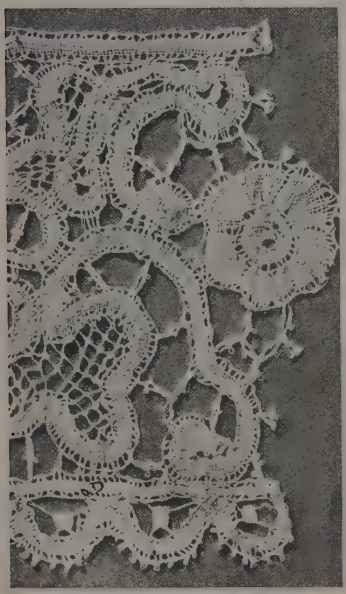
36. Bobbinet, Fig. 8, is the net made by the bobbin as distinguished from that made by the needle. Modern bobbinet is a machine imitation of the original hand-made bobbinet. It has hexagonal, or six-sided, holes but no designs and is used for dresses, dress foundations, overdrapes, and draperies. The price of

bobbinet depends on the firmness of the mesh, the coarser weaves being less expensive than the finer ones. A kind of bobbinet, called Tosca net and shown in Fig. 8, is more open than ordinary bobbinet, but it is very firmly woven, and consequently very durable.

37. Bohemian lace, Fig. 9, is a bobbin lace that is made in Bohemia and may be recognized by the tape-like effect in the pattern. As a rule, this lace is too coarse in weave and design to be suitable as dress trimming. It is



Hand-Made Brussels



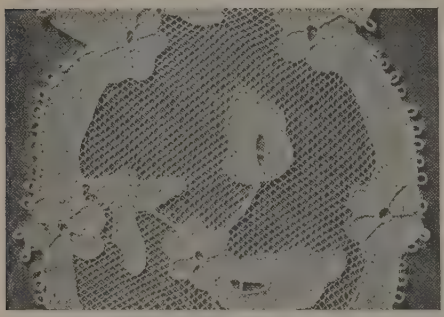
Hand-Made Bruges
FIG. 10

Machine-Made Brussels
FIG. 11

both hand- and machine-made, the machine-made variety being very effective for it often imitates the designs of the old Bohemian laces.

38. Bruges lace, Fig. 10, consists of fine lace tape woven together with fine thread. The real lace is made in much the

same way as duchesse lace, but it is, as a rule, somewhat coarser. The fine weaves of this lace are suitable as dress trimmings, and the coarser, cheaper grades are used for table-cover finishes and draperies.



Hand-Made Appliqué Carrickmacross

Machine-Made Appliqué Carrickmacross

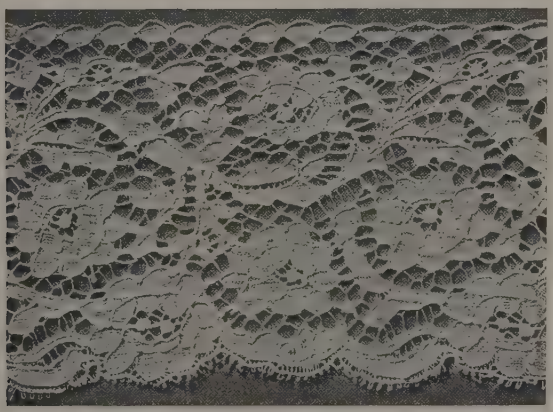
FIG. 12

39. Brussels point lace, Fig. 11, is a lace of exquisite fineness in which the designs are made separately and then assembled and applied to a net ground. Formerly, the ground was worked with bobbins around the flowers, but later the flowers were sewed to a machine net. At one time, Brussels lace was smuggled into England and called Point d'Angleterre to avoid the duty. The earliest Brussels point resembled Alençon lace in that the designs were outlined with a cord, but this outlining thread was not covered with buttonhole-stitches nor was the lace so close and firm.

In the lace trade, Brussels point is a name given to very fine laces, regardless of the pattern. It is called Rose point when its pattern contains rose motifs, and Point Gaze when its designs are of a very fine, open, delicate kind.

40. Carrickmacross lace is of two kinds—appliqué and guipure. *Appliqué Carrickmacross*, Fig. 12, is made by placing sheer

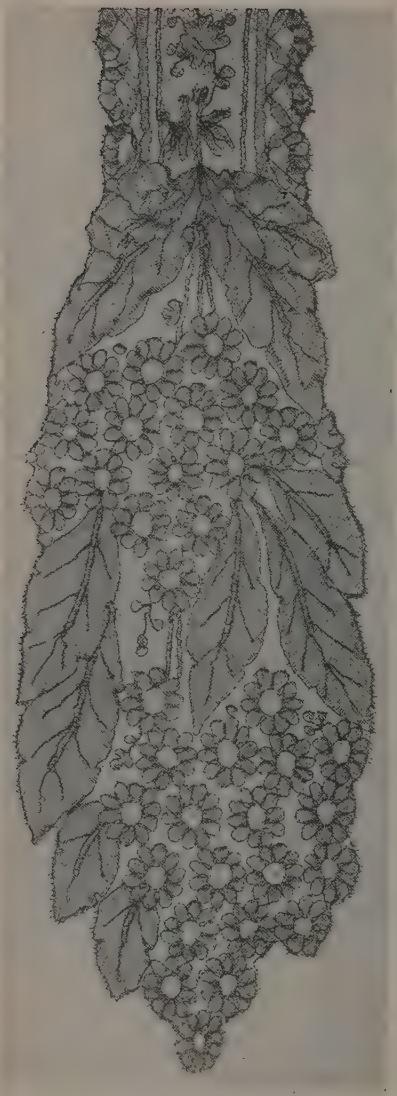
material over plain net and applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. *Guipure Carrickmacross*, Fig. 13, which is a heavy lace, closely resembles cut work. It is made by working the outline of the design over a foundation and then connecting the motifs or designs with crocheted brides, or loops, or loops ornamented with petals or picots, as in Irish crochet lace. The centers of the flowers, in hand-made Carrickmacross, are cut away and the openings filled with lace stitches and the detached parts of the pattern connected with bars. Hand-made Carrickmacross, which is rather expensive,



Machine-Made Guipure Carrickmacross
Fig. 13

is used for whole dresses and as trimming for dresses, and the machine-made is used for inexpensive curtains.

41. Chantilly lace, Fig. 14, was named from the town of Chantilly, France, but it is now made in the towns of Bayeaux, Grammont, and Calvados. It is bobbin lace characterized by fineness of ground, light, open-work flowers, and thick, silky threads outlining the patterns. Black Chantilly, which is said to have no rival in the lace realm and has a fine ground and elegant floral patterns, appeared in the 17th century made out of a grenadine, or non-lustrous silk.



Hand-Made Chantilly

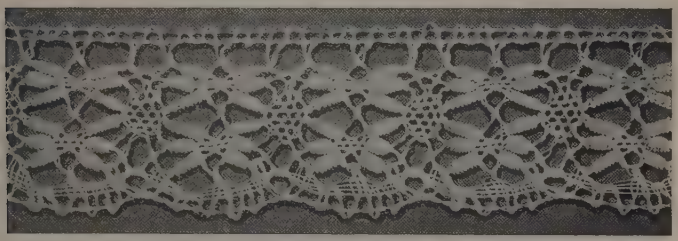
Machine-Made Chantilly

FIG. 14

The imitations of Chantilly follow closely the designs of the original laces, and while they are not equal in quality to the real lace and are generally made of cotton thread, they are extremely effective.

Chantilly lace is used for dress trimmings, flounces, overdrapes, and dresses. It is expensive at the outset, but it is very durable and may be used again and again.

42. Cluny lace, Fig. 15, is a coarse-thread bobbin lace made of a heavy, strong, tightly twisted thread in linen and cotton. It



Hand-Made Cluny

Machine-Made Cluny

FIG. 15

is named from the Museum of Antiquities in the Hotel Cluny, Paris, because it is supposed to have an antique look. It is similar to torchon lace, but is distinguished by its geometrical designs, which often take the form of wheels and paddles.

The machine-made Cluny has reached such a degree of excellence that it is sometimes difficult even for experts to detect the difference between the real and the imitation. However, there are three distinguishing points: (1) Machine-made Cluny is made of two

sizes of thread and hand-made, of one; (2) its threads have a crinkly, irregular look instead of a straight, taut one, as in hand-made; (3) the thread used is generally cotton, while linen thread is used in the hand-made.

Fine weaves of Cluny lace are used in lingerie blouses and dresses; the coarser weaves, for pillows, centerpieces, and so on. The durability of hand-made Cluny makes it inexpensive, even though the original cost may seem exorbitant.

Craquelé Net
Fig. 16

43. Craquelé net, Fig. 16, consists of a firm thread woven in zigzag effect and producing a mesh that is sometimes used in shadow lace of good quality and resembles the crackle in old pottery. It has beautiful designs, which make it attractive for overdrapes and all-lace dresses. It is more expensive than plain net.

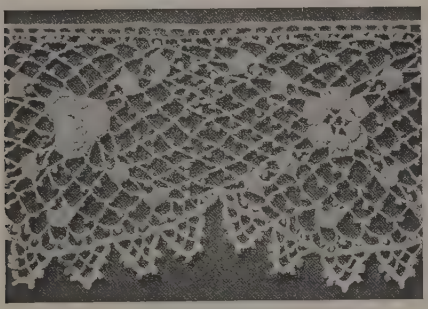
44. Crochet lace is lace which, in the hand-made variety, differs from other hand-made laces in that it is made with a crochet hook and but a single thread. It is similar to needle-point lace, but does not equal it in fineness. In their designs, crochet laces usually imitate needle-point laces, such as Venetian and Honiton.

Irish crochet, Fig. 17, is probably the most popular variety of crochet lace. The distinguishing mark of this lace, which is difficult to imitate, is the crochet-stitch or the buttonhole-stitch, which is followed by every thread of the work. As shown in the illustration, this lace comes in a heavy variety known as heavy Irish crochet, the designs of which have an outlining cordonnet, and a fine, flat variety, known as Baby Irish and in which the cordonnet is omitted. This kind of Irish lace is closely imitated, as shown in Fig. 17, in both pattern and width. Real Irish lace is distinguished by its thread, linen thread generally being used, and it has a stiff, starchy feel rather than a soft, puffy one as in the imitation.

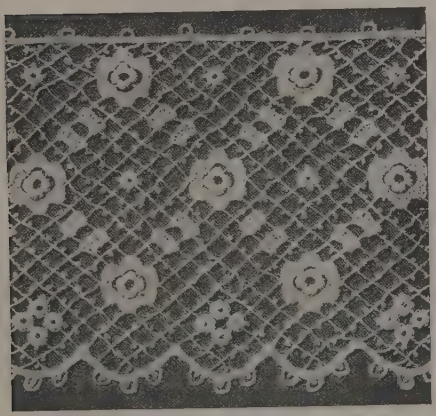
The best Irish lace is made in Ireland, but much of this lace, and good qualities, too, comes from Armenia, Austria, Germany, Italy, China, and France.

Irish lace of both kinds is used chiefly as trimming for women and children's dresses.

Hand-Made Irish Crochet



Hand-Made Baby Irish



Machine-Made Baby Irish

Fig. 17

45. Curtain lace, which is all machine-made, comes in many different varieties. Probably the best known kind is found in Brussels lace, or Nottingham, curtains. On a foundation of machine-made net, a design is worked either by hand or by machine. Saxony Brussels curtains are characterized by a double net in the design, while Swiss Brussels curtains have a single net throughout and a machine-made chain-stitch that forms the designs. The lace-curtain industry in America has been making rapid strides for a number of years, so that many beautiful curtains are now made here.

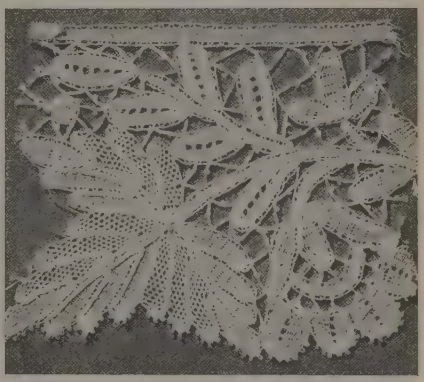
46. Cut work is made by cutting spaces out of closely woven linen, buttonholing around the sides to prevent them from fraying, and then partly filling in the space with ornamental stitches. It is tedious to make, a fact that accounts for the expensiveness of hand-made pieces. Cut work is used on linen collars and cuffs, as well as in fancy work.

Cut work was known in the earliest stages of lace making. In the old specimens of this work, elaborate embroidery was worked on plain linen. Gradually, more of the linen was cut away and more elaborate designs were filled in until only threads were left. These were buttonholed over and what is known as reticella lace was produced.

47. Drawn work is a kind of ornamental work which dates from early times and is produced by drawing certain threads out of a piece of material and then securing the remaining threads by a series of continuous hemstitching stitches. Many threads may be drawn and designs formed in the remaining threads by weaving, darning, or tying with other threads. Drawn work is an attractive finish for lingerie garments, but is chiefly used in fancy work. Hand drawn work is not overly expensive, because it can be made at home with little effort and outlay. Machine drawn work is rarely desirable. *Dresden point lace*, which was made during the 17th and 18th centuries, was a kind of hand drawn work.

48. Duchesse lace, Fig. 18, is a bobbin lace in which the ground is one of brides and bars rather than net. Some sections of the design, which consist of flowers, leaves, and sprays, are closely woven, imparting to this lace a tape-like effect similar to that of Battenberg lace. Duchesse lace is rather expensive, but its wear-

ing qualities are good. It has some exquisite patterns and is therefore suitable as trimming for elaborate gowns, especially bridal robes. The motifs of duchesse lace are imitated in princess lace, but not much similarity is seen because these motifs are applied to a net ground in princess lace.



Hand-Made Duchesse

49. Egyptian lace is a fine, hand-made, knotted lace that is sometimes ornamented with beads. It is expensive and therefore rarely used. When it is used, it is made to serve as trimming.

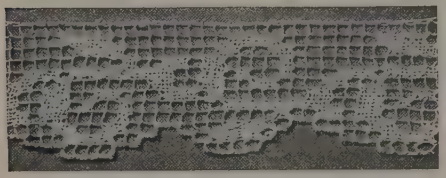
50. English point lace, often referred to as Point d'Angleterre, is an extremely beautiful lace equal in design and making to many of the point laces of France and Italy. The mesh is always made with bobbins, but the pattern is usually made in needle-point. Raised ribs, which are produced by twisting or plaiting the bobbins, are sometimes seen on the leaves or other parts of the design. The ground shows much variation, fine needle-point fillings often being used and bobbin-made brides, or connecting bars, also being employed.

Machine-Made Duchesse

FIG. 18

A mistaken idea that Point d'Angleterre originated in Belgium existed for some time. This was due to the fact that at one time in England the importation of laces was forbidden. However, much more lace was needed to fill the demand than could be supplied in England, so the English lace merchants bought up the finest Brussels laces and smuggled them into England under the name of English point or Point d'Angleterre. The original lace, however, is purely an English lace and the chief portion of the finest varieties was made in England.

51. Fiber lace is made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and is not practical for many purposes. However, both banana-fiber and aloe-fiber lace are used as dress trimming, especially on sheer organdies and chiffons.



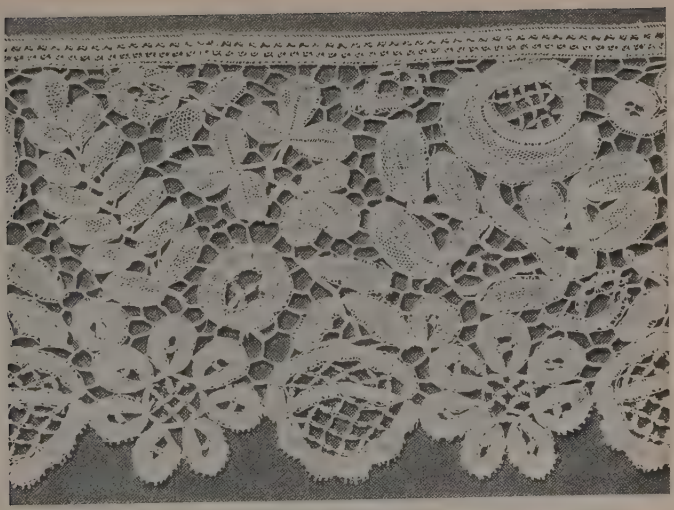
Hand-Made Filet

Machine-Made Filet

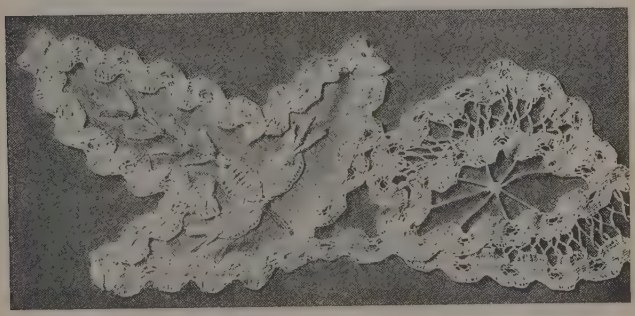
FIG. 19

52. Filet lace, Fig. 19, is a darned or embroidered net woven into squares with a continuous thread, there being a knot at each corner of the square mesh. It is perhaps one of the most attractive and practical of the lingerie laces, and is excellent for blouses and dresses. Real filet lace is expensive, but it wears indefinitely. Chinese filet lace is coarser and consequently cheaper than the other varieties. Beautiful imitations of filet lace may be purchased at very reasonable prices.

53. Guipure lace was probably a bobbin or needle-made lace of gold, silver, or silk threads, but now this term is usually applied to all large-patterned laces having coarse grounds, flowers joined by brides or coarse stitches, and no delicate groundings, and



Hand-Made Honiton Guipure



Hand-Made Honiton Appliqué

Machine-Made Hontion

FIG. 20

includes duchesse, Honiton, Maltese, and Venetian laces. The word guipure is derived from *guipe*, which means a thick cord around which silk is rolled. This padding, which was known as cartisane, was not durable as it would not wash and shrivelled up with heat, so the pattern was soon destroyed. In time, it was replaced by a cotton thread and gradually the lace came to be made with heavy tape rather than a rolled cord.

54. Honiton lace, Fig. 20, a pillow lace originally made at Honiton, England, consists of round, heavy motifs or sprays of

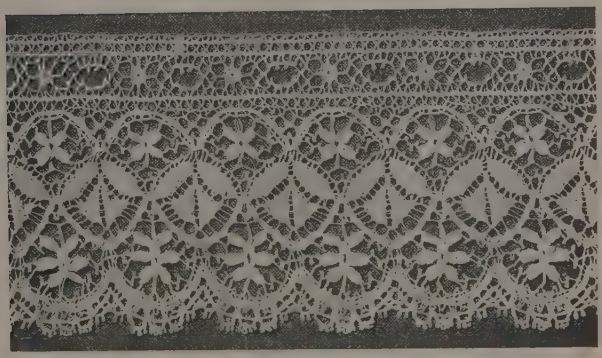
Hand-Made Limerick
Fig. 21

finely woven braid joined with a needle. Honiton lace is either appliqué or guipure. The *appliqué Honiton* is made by applying the motifs to a ground that is usually machine-made net. *Honiton guipure* is characterized by large flower patterns joined by needle-made bars. It is similar to duchesse lace, but is heavier in effect. The chief use of Honiton lace is as a dress trimming. The machine-made varieties usually show a tape-like effect.

55. Lille lace is a French lace that resembles Mechlin, except that the sides of its mesh are twisted, whereas in Mechlin they are braided. Its designs are of a simple nature, being usually outlined

Machine-Made Macramé

Fig. 22



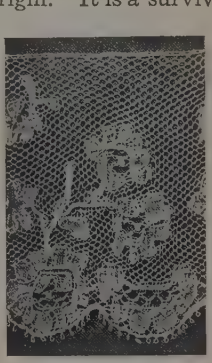
Machine-Made Maltese

Fig. 23

by a thread of flat, untwisted flax, and its ground is sometimes sprinkled with dots.

56. Limerick lace, Fig. 21, is not a real lace but consists of delicate patterns embroidered on net or muslin with either a chain-stitch or a darning-stitch. Real Limerick lace is beautiful as a dress trimming, but as a rule it is expensive; machine-made Limerick, on the other hand, is more ordinary in appearance and less expensive, but it makes an effective dress trimming.

Machine-Made Mechlin



Hand-Made Mechlin

FIG. 24

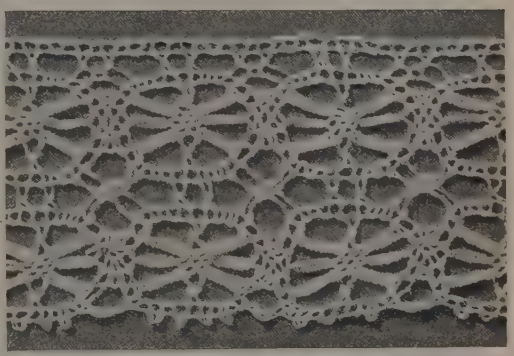
57. Macramé lace is of Spanish origin. It is a surviv-

al of knotted point lace and is woven usually in geometrical designs down from the selvage, many ends being woven together and then tied to form the pattern. Macramé cord, which is made out of close-twisted cotton thread, is manufactured for this purpose. Frequently, the threads are allowed to hang loose and form a fringe. Fine silk macramé is used for scarf and shawl ends and the coarse

carpet-warp kind is used for finishing the edges of bedspreads, table scarfs, etc. Macramé wears indefinitely, and the machine-made kind, which is illustrated in Fig. 22, though rather expensive, is excellent when a heavy lace is desired.

58. Maltese lace is a bobbin lace of more open weave than either Mechlin or Valenciennes, but it is not unlike either of these laces. It has no regular ground and, as a rule, the patterns include a conventionalized Maltese cross and dots called "mosca." It is made both in thread and in black and white silk. The machine made variety, Fig. 23, is moderately priced, wears well, and is used for dresses and lingerie garments.

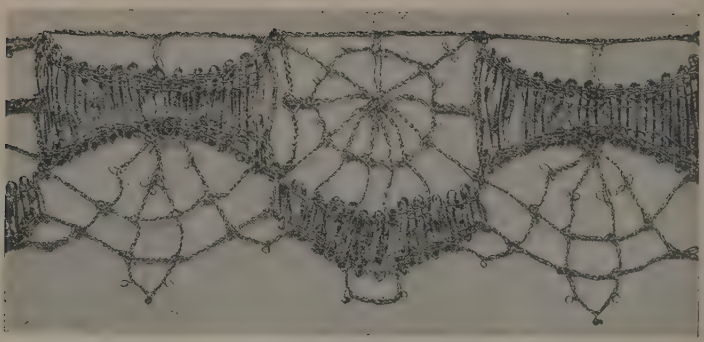
Hand-Made Medici



Machine-Made Medici

FIG. 25

59. Mechlin lace, Fig. 24, is a very fibery, beautiful, bobbin lace. The patterns, which are chiefly flowers and buds and resemble those of Brussels lace, are outlined with a thread of flat, silky flax. The net ground has hexagonal meshes in which four of the sides consist of two threads twisted and the other two, four threads



Hand-Made Metal Lace

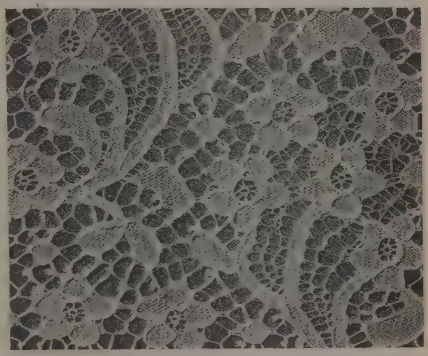
Machine-Made Metal Lace

Fig. 26

plaited. The making of this lace requires great skill, so it is rather costly, but it is closely imitated on the machine and the machine-made variety may be purchased at reasonable prices. Mechlin lace makes a very beautiful trimming for non-washable dresses, the nature of the mesh and the fineness of the thread preventing it from washing satisfactorily.

60. Medici lace, Fig. 25, resembles Cluny, but it is usually made of finer thread and has one of its edges finished with scallops. It is characterized by closely woven work alternating with an equal amount of open work. It is rather difficult to imitate this lace on the machine, and still there are some machine-made varieties that are very well done.

Medici lace is used for the same purposes as Cluny lace.



Nottingham Lace
Fig. 27

61. Metal lace, Fig. 26, which is made both by hand and by machine, is developed out of gold or silver threads. The hand-made variety, which is very rare and consequently expensive, is a guipure lace, whereas machine-made metal lace consists of a net foundation in which are woven all kinds of designs with metal threads. It is used as trimming for evening dresses and robes and in millinery work, many beautiful effects being created with it.

62. Nottingham lace, one kind of which is shown in Fig. 27, is a term that includes all of the machine-made laces made at Nottingham, England, the center of the machine-made lace district. Curtain laces are produced in large quantity, but there are also clever imitations of many hand-made laces, such as Valenciennes Mechlin, and Chantilly.

Laces made at Nottingham are both white and cream and are used largely for curtains, but the finer weaves are employed for dress trimmings.

Oriental Lace
Fig. 28

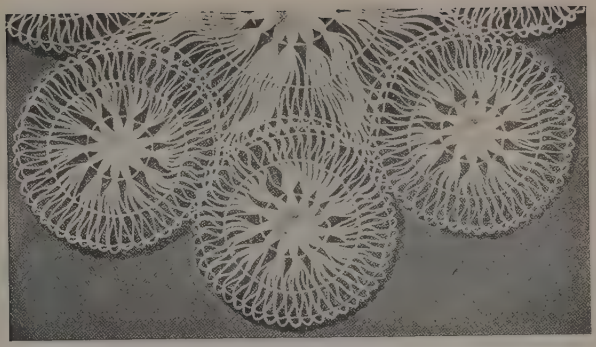
63. Oriental lace, Fig. 28, is in reality an embroidered net from which the ground is not cut away. In the making of this lace, two threads are used, one, which is heavy, being employed to make the design on top, and the other, which is lighter, holding the design underneath.

Oriental laces come in many designs and widths and are highly satisfactory as dress trimmings.

64. Paraguay, or **Teneriffe, lace,** Fig. 29, is a lace characterized by spider-web effects woven of single threads, which are arranged into spider wheels and woven together. The very fine Paraguay laces, which are expensive, are used as dress trimming; the coarser weaves, which are not so costly, are used in fancy work.

65. Pearling, Fig. 30, is a very narrow picot edge used as a finish for dress linings and similar articles.

66. Plauen is a general term that includes all laces originating in Plauen, Saxony, but now made in many other places. Most of them are imitations of many of



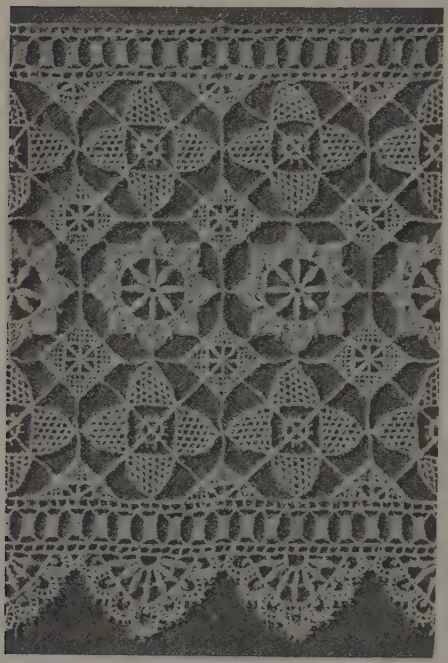
Hand-Made Paraguay

Machine-Made Paraguay

FIG. 29

the beautiful real laces, such as Point de Venice, but new designs are originated from time to time. These laces are produced on the Schiffli machine by embroidering with cotton or silk thread on woolen material and then chemically treating the embroidery so as

Pearling
Fig. 30



Plauen Lace
Fig. 31

to dissolve the wool and leave only the cotton or silk, which then takes on the appearance of lace. Because of the method of making, such laces are somewhat frail and cannot be used where a durable lace is required.

Plauen lace is shown in Fig. 31 and other examples are found in the illustrations of machine-made reticella, Fig. 37, and machine-made Venetian, Fig. 45.

67. Point de Gaze lace, Fig. 32, is a very fine, delicate, gauze-like lace that bears a resemblance to Alençon. Part of the pattern is made in close, and part in open, stitch, the open work

Hand-Made Point de Gaze
Fig. 32

being ornamented with dots. It is distinguished from Alençon, however, in that its designs are not outlined with buttonholing but are merely emphasized with a thread.

68. Point de Paris lace originally resembled Brussels and had a distinctive hexagonal mesh and a flat design. Now, the term is generally applied to machine-made cotton lace resembling

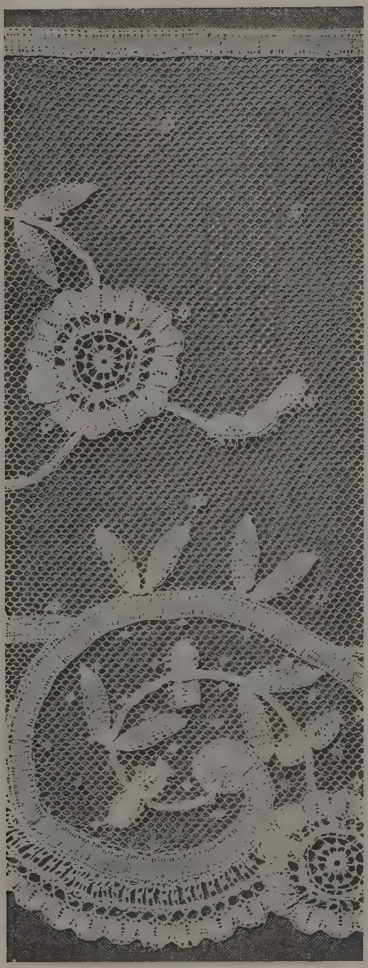
Val but of simple pattern and inferior quality, as shown in Fig. 33. Its figures, consisting of flowers and leaves, are outlined with a heavy cord.

69. Princess lace, Fig. 34, is a delicate, beautiful lace made in imitation of duchesse lace, but often bearing little resemblance

Machine-Made Point de Paris
Fig. 33

to it because of its net ground. In the best type, the parts of the lace are made separately and then applied by hand to a machine-made ground. As in the case of duchesse lace, princess lace is used chiefly for dress trimming.

70. Ratiné lace, Fig. 35, is an inexpensive machine-made lace having designs that consist of a groundwork of heavy loops, resem-



Princess Lace
FIG. 34

bling Turkish toweling. It is generally used on wash dresses that are made of heavy, rough material.

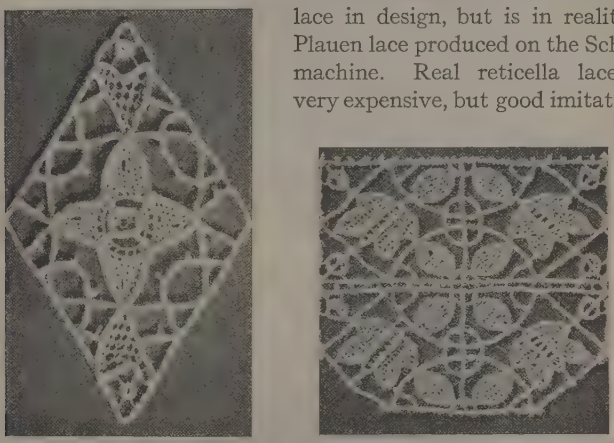
Ratiné Lace
Fig. 35

Hand-Made Renaissance
Fig. 36

71. Renaissance lace, Fig. 36, consists of linen tape woven into motifs and the parts then fastened together with twisted bars,

spider wheels, and other flat stitches. It is lighter than Battenberg lace and not so rich in appearance. The fine weaves of Renaissance lace are used for dresses, and the coarser weaves for draperies.

72. Reticella lace, Fig. 37, was the earliest of needle-point laces, being originally a development of drawn and cut work. Brides and picots were introduced and simple geometrical outlines followed. Later, the foundation fabric or cut work was abandoned and the needlework constituted the entire design. The machine-made reticella resembles the real lace in design, but is in reality a Plauen lace produced on the Schiffli machine. Real reticella lace is very expensive, but good imitations



Hand-Made Reticella — Machine-Made Reticella

FIG. 37

may be procured at a reasonable price. Reticella lace is used for collars and sometimes in millinery work; the finer weaves are employed as dress trimming.

73. Shadow lace, Fig. 38, is a thin filmy lace of fine weave, having an entirely flat surface and rather indistinct designs. It may be of any design or character so long as it is shadowy in appearance.

Shadow lace is extensively used as a dress trimming, its soft, lacy appearance making it desirable for draping purposes. It is not an expensive lace, its price usually being regulated by the fineness of the thread and the design.

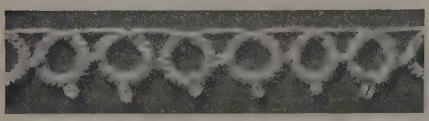
Shadow Lace
Fig. 38

Spanish Lace
Fig. 39

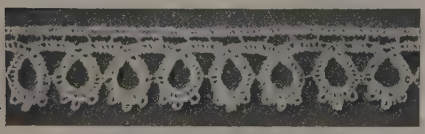
74. Spanish lace, Fig. 39, is a machine-made lace, usually in silk fiber, in imitation of the old Spanish laces, which are made of real silk. It comes in all-over patterns and in flouncings and is characterized by floral designs and sprays on a ground of craquelé net. Spanish lace of this variety is used chiefly for afternoon and evening gowns.

St. Gall Lace
Fig. 40

75. St. Gall lace, Fig. 40, is one of the varieties of lace made at St. Gall, Switzerland, the lace center of that country. Many of these laces are similar to those made at Plauen, being both good and poor imitations of some of the lovely real laces, but St. Gall also makes beautiful hand-made laces. The variety shown here has Teneriffe characteristics. The machine-made varieties produced at St. Gall are made on the Schiffli machine and then burnt out to produce the pattern.

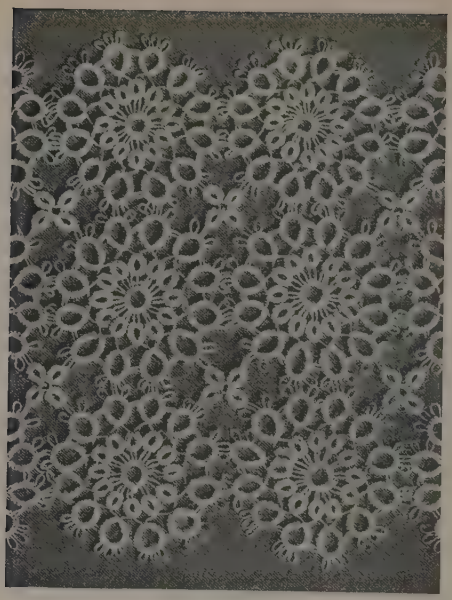


Hand-Made Tatting Edging

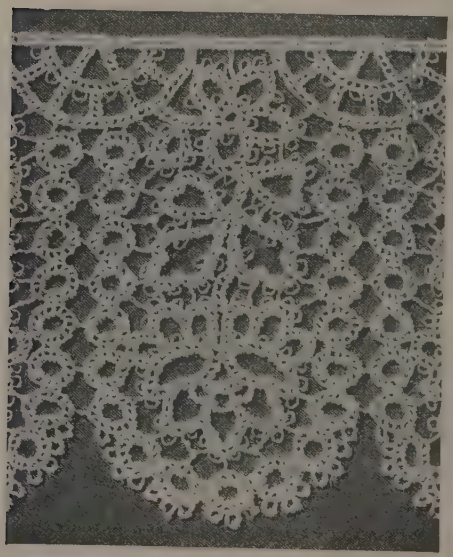


Machine-Made Tatting Edging
Fig. 41

76. Tatting is a form of knotted lace made with an oblong shuttle, around which the thread is wound and by means of which loops and knots are worked. The name is derived from *tattie*, an Indian matting, which it slightly resembles. Tatting is made in the form of a simple edging, as in Fig. 41, and in elaborate



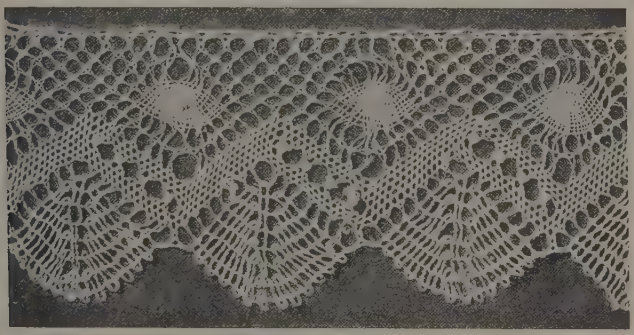
Hand-Made Tatting



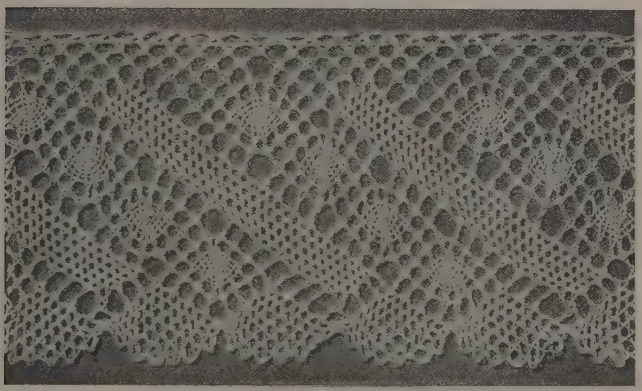
Machine-Made Tatting

FIG. 42

designs, as in Fig. 42. Beautiful patterns are often produced in this lace, it being lighter and more lace-like than any other variety of knotted lace. Many American women are proficient in making clover-leaf and wheel designs, and hand-made tatting of this nature may be purchased at a very reasonable price. Imitation tatting in



Hand-Made Torchon



Machine-Made Torchon

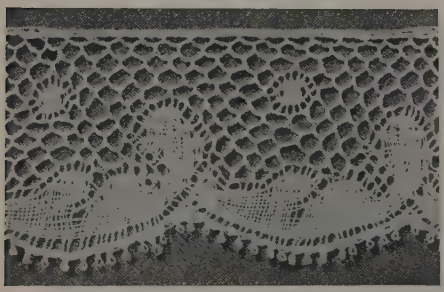
Fig. 43

no way compares with hand-made tatting, which is desirable as trimming for lingerie dresses and garments. Tatting is used also on children's clothes and in making fancy work.

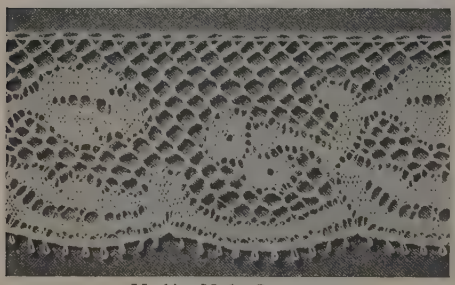
77. Torchon lace, Fig. 43, is one of the plainest of the bobbin laces and is made by peasants all over Europe. The better grades

Hand-Made French Val

Machine-Made French Val



Hand-Made German Val



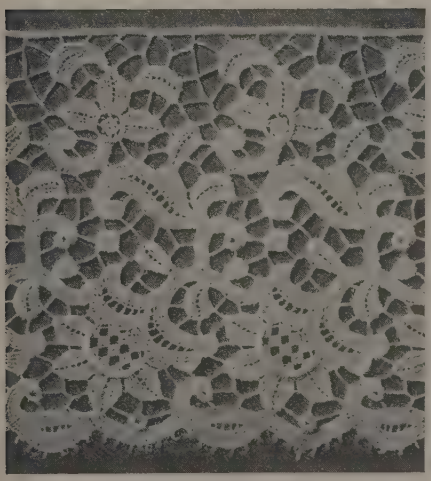
Machine-Made German Val
FIG. 44

of torchon are made of linen thread, and the cheaper qualities, which are commonly called *beggar's lace* or *Bavarian lace*, of cotton. The coarser weaves of torchon are much used in fancy work, and the fine weaves are employed in lingerie dresses. Torchon lace is inexpensive when its wearing qualities are taken into consideration.

78. Tulle is a fine, gauzy machine net. It is fluffy and beautiful when fresh, but is so frail that it has a very short life. Tulle is used on evening dresses, as a hat trimming, and in places where fluffy, airy bows are desired. It is sometimes called *maline* or *illusion*.

79. Val lace, Fig. 44, the common term for *Valenciennes lace*, is a bobbin lace in which the ground and the pattern are woven together. Its designs are flat, but they are very beauti-

Hand-Made Venetian



Machine-Made Venetian

FIG. 45

ful as they contain conventionalized roses, carnations, and tulips. Its mesh is diamond-shaped or round, and very open and regular. For the real Val, linen thread is used, which gives it a firm, durable quality as well as a great delicacy. Much of the French Val is made at Calais, France.

Valenciennes lace is imitated very well on the machine, but as cotton thread is generally employed, the lace thickens up in washing. It comes in several varieties, but the French and German Vals are the best known, the French being distinguished by diamond-shaped mesh and very dainty designs, and the German, by round mesh and larger designs.

Valenciennes lace usually comes in narrow insertions and edgings. It is one of the daintiest laces for sheer lingerie dresses and can be had at very little expense. It is also a good type of lace for children's millinery.

80. Venetian lace, Fig. 45, is a needle-point lace of great beauty that

was made in Venice as early as the 16th century and at first resembled the early reticella except that the cut-like character was abandoned and the needle stitches were used alone. It consists of needle-point motifs or designs joined with an irregular network of brides. The three principal varieties of Venetian lace indicate the different stages in the development of this lace and the time when it was in vogue. They are:

1. Raised point, which is also known as Gros point and includes Rose point, is characterized by raised or padded portions produced by means of working over cotton padding. In the Rose point, which is a general favorite, the design consists chiefly of small roses held together with connecting brides.

Fig. 46

2. Flat Venetian point, or Point Plat de Venice, differs from Raised point in that it contains no prominent raised work and has smaller designs. Its chief variety is Coraline point, the designs of which resemble coral formations and are connected by many brides. This lace is less beautiful than Raised Venetian point for its designs are irregular and then not so well connected.

3. Grounded Venetian point has its designs arranged on a net ground and lacks ornamentation, thus almost losing its identity as a Venetian lace. Burano point is an important example of this variety.

The machine-made varieties of Venetian are in reality Plauen and St. Gall laces. By means of the Schiffli machine, it is possible to reproduce the beautiful designs of the real Venetian laces, but owing to the chemical treatment in the process of manufacture, the lace is not of a very durable kind.

Venetian laces are used chiefly for dress trimmings, but they are also seen on curtains.

81. Wool lace, Fig. 46, is a woven lace of varied designs, in which wool thread is used for either the warp or weft thread or for both. The example shown here is of the filet variety. Lace of this kind is used chiefly for dress trimming.

JUDGING LACE

82. If one intended to make an exhaustive study of the subject of lace, it would be necessary to know how to determine, so far as hand-made lace is concerned, whether it is needle-point or bobbin, at what period it was produced, where it was made, etc. A study of this kind, however, would require more time than the majority of women can give it. And, too, only a few persons are fortunate enough to possess hand-made lace in any quantity, so it is not to be expected that many women will desire to make such an extensive research. Usually, it will be sufficient to know, in regard to lace, whether it is hand-made or machine-made. Sometimes it is not an easy task even for the experienced eye to detect this difference, but generally it can be determined by applying the following tests, which embody the chief points of distinction.

83. Hand-made lace is characterized in the following ways:

1. In needle-point lace, buttonhole-stitches occur in infinite variety. These are never seen in machine laces for no machine has ever been invented that can produce this stitch in even its simplest form.

2. Any padding that is required in hand-made lace is worked with a slanting stitch.

3. In hand-made lace, it is difficult to unravel the threads. In fact, in some varieties, the unplaiting is a tedious process.

4. The mesh of hand-made net is square, hexagonal, diamond-shaped, or a combination of hexagons and triangles, as in Chantilly and similar grounds.

84. Machine-made lace may be distinguished by the following characteristics:

1. The threads have a twisted and compressed look.

2. If there are any raised ornaments, the padding is worked over and over straight.

3. The threads, upon being unravelled, come out easily.

4. The mesh ground is perfectly round and even.

VALUE OF HAND-MADE LACES

85. Rare, hand-made laces, unlike their clever imitations, have no fixed value on the market. The prices they bring depend on the condition of the piece, the rarity of it, and the amount of bidding that is done for it, most of these laces being sold through auction houses. However, some idea of what has been paid for some good specimens of real lace can be had from the prices obtained for a collection of laces sold a few years ago at Christie's in London. It will be noted that Venetian point laces are the most costly. A fine piece of Rose point is almost priceless because it is very fragile and can be obtained in only small quantities. Even the smallest piece is eagerly bought up by dealers or collectors.

Point de Venice, 58-inch length, 24 inches wide	$3,000.00
Rose point, 4-yard length, 11 inches deep	2,100.00
Point d'Alençon, 4 yards, 25 inches deep	2,300.00
Point d'Alençon, 44-inch length, 17 inches deep	215.00
Point d'Alençon, 2½ yards, 14 inches deep	230.00
Gros Point de Venice, 1½ yards, 8 inches wide	90.00
Reticella, 5 yards, 7½ inches wide	165.00
Reticella, four short lengths	210.00
Old Flemish Guipure, 4 yards, 11 inches wide	85.00
Old Genoese, 3 yards, 1 yard deep	185.00
Point d'Argentan, 4 yards, narrow	75.00
Point d'Argentan scarf	155.00
Mechlin, 30 yards in odd lengths, narrow	105.00
Point d'Angleterre, 3 yards, 12 inches wide	105.00
Old Brussels scarf in two pieces	50.00
Brussels Appliqué, 6 yards	115.00
Point Gaze parasol-cover	30.00
Honiton flounce, 3 yards long, 17 inches deep	345.00
Honiton lace, 5 yards long, 17 inches deep	120.00

86. The authorities at the South Kensington Museum, London, have given the following prices on some specimens shown there:

Venetian point altar-frontal, 8 feet long, 3 feet wide	$1,850.00
Venetian chasuble, stole, maniple, and chalice veil	1,000.00
Venetian flounce, 2 yards long, $\frac{5}{8}$ yard wide	725.00
Gros point collar	105.00
Brussels lappet	115.00
Drawn-thread jacket	50.00
Linen cut-work tunic	100.00

USES OF LACE

87. Laces have ever been particularly cherished by women; for their loveliness, the refinement they suggest, and perhaps their association with romance and history combine in their appeal to feminine fancy. Although, in various periods, laces were used to adorn garments for men, modern ideas favor them merely for women's wear, and it does seem that their delicacy fits in very well with the charm and grace usually attributed to women.

For women and girls of all ages, few fabrics or trimmings can be employed with greater becomingness than lace. Filmy lace of delicately traced design brings out the loveliness of youth and softens the lines of age, while lace of more decided character, if artistically arranged, provides a notable distinction in a costume.

88. Like other fabrics and trimmings, laces are not always in decided vogue, but each season favors some kinds of lace and introduces new uses for them. Sometimes lace seems to be a dominating note in fashions and it is used not only for trimming but for entire dresses, for wraps, for hats, and for many dress accessories. Again, merely touches of lace will be noted, but its value in dress designing keeps it always an important factor in fashions and ever gives the assurance that an exquisite piece of lace is a treasure of practical merit. The revolving wheel of Fashion gives preference first to one kind of lace and then to another, but invariably returns the various types, so that almost any kind of lace may be used again and again, or as long as its wearing qualities permit.

89. Lace always has a place as a trimming for underwear, lingerie, and children's clothes. Also, for household linens and decorations, it is truly indispensable.

90. Characteristics and Uses of Modern Laces.—The large coarse patterns of real lace that were the delight of our great-great-grandmothers were of a stout, heavy quality that would outwear two or more dresses, but it was difficult to work up these laces satisfactorily into dainty costumes because of the boldness of their design. This feature has been overcome to a great extent in modern laces, for, with the exception of the heavy varieties that come into favor every now and then, each season brings out seemingly daintier and prettier laces than the preceding one. Unfortunately, though, it cannot be said that the wearing qualities of the laces have advanced correspondingly with the designs, for the filmy laces of today frequently give way before the fabric with which they are used shows noticeable signs of wear. Without a doubt, however, the service that is required of garments nowadays is partly accountable for the shorter period of usefulness of the lace.

91. Selection of Laces.—The way in which lace is selected for use at present is also different. Up to about 50 years ago, the woman of station who did not possess a chest or a roll of lace was rare indeed, and when she planned a gown she brought her lace forth to see whether some of the laces that she cherished could not be used in developing the garment. At that time, a lace-trimmed gown or one made entirely of lace was a prized possession—an extravagance worthy of note. Today, even the women of moderate means need not consider a lace gown an extravagance, for a lovely variety of designs, improved methods of manufacture, and competition among manufacturers make machine-made laces very desirable from the standpoint of beauty as well as economy. Buying lace to match the material, as is now the general custom, is perhaps the best way after all, for it is no small problem to choose a design in a dress that will use up some particular width, weight, or color of lace. Then, too, it is really the more economical way, because if just enough lace is purchased for the gown in question there is no waste, while, if an attempt is made to use up lace patterns that are on hand, a beautiful piece of lace must frequently be sacrificed to have it conform to the design; or if the length of lace on hand is short, the dress might appear stinted as a result.

92. Because of the nature of laces, their selection merits even more careful consideration as to color, design, texture, applica-

tion, and purpose than the choice of other fabrics and trimmings. The application of laces, especially those of the more exquisite or handsome variety, is very important, for unless they are made more interesting by their arrangement and none of the beauty of their design is concealed, except by subtle suggestion, their use is hardly justified.

93. Texture, as applied to the selection of laces, need not be considered so much for its suitability to type as for the effect it would give in the costume. If daintiness is the effect desired, lace of soft, fine character with delicately traced designs is needed to carry out this suggestion. Sometimes, elegance would be preferred and, as an aid to this effect, lace very rich in quality and appearance, with designs of a rather intricate nature, might be chosen. Other times smartness or decided character in the costume might be aspired for; prominent or unusual designs in lace of a type that is in decided vogue might be used to excellent purpose for this effect.

94 Dainty designs that will be serviceable and practical are the ones to be sought in expensive laces that must be preserved for several years' wear, for large, coarse patterns of lace not only are more difficult to make up attractively but also appear unduly conspicuous in seasons when their vogue is not pronounced. A gown of choice lace is well worth remodeling and should be preserved carefully until the time when Fashion favors the use of such lace. Then it is deserving of all the care, skill, and becomingness with which it may be fashioned.

95. The foundation of a lace dress is also of decided importance, for if it is not right, it is bound to detract considerably from the beauty of the lace. As a general rule, a filmy lace of delicately traced design appears best when used with a foundation of self-color or one that does not contrast decidedly, while lace having large and comparatively solid designs is especially lovely over a foundation of sharply contrasting color that throws the designs into bold relief and gives a richly brocaded effect.

CARE OF LACES

NECESSITY FOR CARE

96. Laces, though many of them are exquisite and consequently of very great value, are subjected, through use and wear, to the ravages of dirt and soil, just as is the fabric of a garment. And since lace, even in the machine-made varieties, is usually a treasured possession, it should be kept just as clean and fresh as possible. Nothing evidences carelessness in woman's attire more quickly than a soiled piece of lace, and nothing is more expressive of the right appreciation of this delicate fabric than the greatest care exercised to keep it in perfect condition.

97. The method applied to the cleaning of laces depends, of course, on the kind of lace. Some laces may be washed in water with the proper sort of soap, while others cannot be submitted to this form of cleansing because of the material used in their making or the frailty of their texture. Therefore, before attempting to clean a lace, make sure that you know what method to use and then follow explicitly the directions given for it.

The chief point to remember in the cleaning of laces is that they should never be twisted nor wrung nor rubbed together harshly, for they cannot stand rough handling. Rather, they should be squeezed gently and patted until all the dirt is removed even though this process requires longer time and considerable patience.

CLEANING WASHABLE LACES

98. At best, washing is a somewhat difficult process so far as laces are concerned, so it is well to keep a piece of lace clean as long as possible before resorting to laundering.

One method of temporary cleaning consists in laying the lace in a piece of blue tissue paper, sprinkling freely any soiled places with finely powdered magnesia, and then wrapping the lace up in the paper and putting it away for a few days. When the magnesia has been shaken out, the lace will appear quite clean.

99. Washing Durable Laces.—In spite of the greatest care, however, the time will come when this sort of cleaning will not

suffice and the lace must be subjected to a more vigorous treatment. A precaution to take is not to put off the cleaning of the lace too long, for if the dirt is permitted to work into the fabric it is very difficult to remove.

The most satisfactory way to clean washable laces is with soft water and a pure soap, such as Ivory or Castile. If soap flakes can be obtained, these will be found very satisfactory for they dissolve quickly and are easily handled. For laces of durable quality, such as linen and heavy cotton laces, make a strong suds of soap and water and into it put 1 level teaspoonful of borax to each quart of water. Squeeze the lace gently in this until it is clean and then rinse it well in lukewarm water, handling it gently in the rinsing as well as in the washing. Always lift all the lace up at once rather than pull it out by one end, for pulling the lace will break the fibers more quickly than anything else.

100. In the case of very frail laces, as well as chiffon and net, the same method may be followed, but much more care must be taken. Make the suds only about half as strong and squeeze the lace very gently in it until the dirt is removed. If the lace is exceptionally frail, it may be put in a bottle with the warm suds and the bottle then closed securely and shaken vigorously for a few minutes.

101. Still another plan to wash delicate lace successfully consists in winding it around a bottle after this has first been wrapped with cheesecloth so that the ends of the lace can be secured. When the lace is in place, it may be covered with another layer of cheesecloth if its delicacy is such that it would seem to require this extra precaution. Place the bottle in warm soapsuds and let it stand for a while. Then shake it vigorously so that the dirt may be removed.

For lace that is very much soiled, put the bottle with the lace wrapped around it in cold water containing small pieces of soap or soap flakes and bring the water to a boil. As the water becomes dirty, remove it and replace with clean, cold water and more soap, repeating this process until the water does not show any more dirt. Then rinse in clean cold water and set the bottle aside until the lace is thoroughly dry.

102. If the lace is too large to be wound on a bottle and too delicate to be washed in the ordinary way, baste it securely and

smoothly to a piece of cheesecloth and cover it with another piece of cheesecloth. Then wash it according to the directions for washing lace on the bottle, but, after rinsing, pat it and press it to remove the moisture rather than wring it.

103. Still another method of washing lace makes use of a smooth board that has been covered with linen. Baste the lace firmly to the linen and then wet it with warm water by means of a sponge, taking care not to rub the lace but merely to dab it. When it is thoroughly saturated, dab it with a warm soap solution, continuing this until the lace is perfectly clean. Rinse the soap away by dabbing it with clear, warm water and remove the remaining moisture by means of a dry sponge. Set aside to dry, when it will be found that the lace will be properly shaped and sufficiently stiff so that no ironing will be necessary.

104. Stiffening Laces.—Very often stiffening is not needed in laces for enough is acquired by ironing the laces before they are entirely dry. However, there are some cases where a slight stiffening will improve very much the appearance of a lace after it is washed. The proper stiffening may be secured by dipping the lace into a very thin, clear, cooked starch. Or, if it is desired not to use starch, dip the lace into a solution consisting of 1 teaspoonful of granulated sugar or gum arabic to 1 quart of water or into rice water prepared by soaking ½ cupful of rice in 1 quart of water for ½ hour. Do not wring the lace after stiffening, but lay it in a flat mass in the palm of the hand and pat it thoroughly with the other until the starch is well worked out. Then roll it carefully in a towel and set it aside for a few hours before ironing.

105. Tinting and Bleaching Laces.—In the washing of colored laces, particularly those of ecru tint, some of the color is very often lost. If it is desired to restore this, the process should take place immediately after the lace is washed. In the case of ecru lace, dip it in a solution of clear coffee and tea mixed together in equal proportions and stretch it immediately. The color of the liquid as seen through a tumbler held up to the light should be the same as that desired in the lace.

Laces may be tinted other colors by means of any of the commercial dyes that you have found to be satisfactory.

106. Sometimes lace becomes yellow with age when it has been laid away for a long time. Often it will be sufficient to expose the lace to strong sunlight after it has been washed. If this is not successful, place the lace in a vessel, cover it with sour milk, and then let the milk containing the lace simmer for a few minutes. It will be necessary, of course, to submit the lace to the form of washing it requires after it has been taken out of the milk.

107. Drying Laces.—The method of drying lace depends largely on the form of washing used and the nature of the lace. If lace is washed on a bottle or between pieces of cheesecloth, it should be dried before it is removed, the cheesecloth being stretched sufficiently to keep the lace from appearing wrinkled. Then, ironing is usually unnecessary, for the lace will be found to be properly shaped.

A simple way of drying lace washed according to the ordinary method is to lay it out flat on a soft towel and then roll it up in the towel until a part of the moisture has been absorbed by the towel.

108. Very good results can be had in the drying of lace by making a pad over which to stretch the lace. Over an ironing board, pin a bath towel folded several times, or if the lace is in a large piece, two bath towels stretched full length. This will provide a firm but soft foundation. Pin the lace over this pad, shaping the design carefully and using enough pins to hold the lace in place well. Allow to stand until thoroughly dry and then shape each point of the edge with the fingers. This is the method applied to Irish lace and point laces for they should not be ironed at all.

109. Lace curtains are most satisfactory when they are dried on curtain stretchers. If these are not available, sheets may be stretched on the floor and the curtains pinned carefully to these.

110. Ironing Laces.—If it should be found necessary to iron lace, as is sometimes the case with linen and machine-made laces, the chief aim should be to have the pattern stand out as clearly as possible on the right side. To accomplish this and to prevent a shiny, worn look from appearing on the surface, always iron the lace on the wrong side and on a soft, substantial pad. Fine white flannel makes an ideal covering for an ironing board on which to press lace, but good Canton flannel or a fine Turkish towel may be substituted with very good effect.

After securing the flannel or the towel, lay the lace on it, right side down, and pull each part out very carefully so that it assumes its correct shape before the ironing is begun. Have the selvage of the lace, if there is one, next to you, and in ironing, work away from the selvage toward the edge so as to shape the lace properly, the selvage usually being tighter than the edge.

111. To avoid the risk of scorching the lace, use an iron of moderate temperature. Rub the iron over every bit of the lace until it is entirely dry. Then pull out all picots and small points into their original form by means of a pin or needle. If a wrinkle should be pressed into the lace in the ironing, sponge it with a little starch water and then iron it out.

If the lace has a raised figure, rub it gently on the wrong side with a lace awl or any blunt tool that is smooth and will not injure the fabric. This process relieves it of any stiff, starched look it may have and makes it as pliable as new lace. Finally, pass the iron lightly over the entire piece of lace.

112. Unstarched laces may have a little stiffening imparted to them in the ironing, which will make them look like new. To do this, place the lace right side down on the flannel or towel and rub it gently with a piece of material that contains sizing, such as organdie that has been dipped in water until it is soaked. Or, a cloth dampened with thin starch water will do very well as a substitute. When the lace is damp enough, iron it slowly with a moderately hot iron so that the moisture will evaporate slowly. When entirely dry, remove from the board.

113. Cleaning Black Lace.—Black lace should not be washed as are other laces because it loses much of its color and takes on a gray look. However, it may be cleaned by putting it in strong tea and squeezing and working it just as if the tea were soapsuds. A small amount of gum arabic added to the tea will stiffen the lace and give it the appearance of new lace. Coffee may be used for this purpose, but tea is generally preferred because it contains no greasy substance. Very good results are also produced by dipping the lace in a solution of 3 parts lukewarm water and 1 part vinegar.

CLEANING NON-WASHABLE LACES

114. Certain laces, such as silk and fine-mesh laces, are of such a texture that they do not permit of washing. However, there are ways of cleaning such laces, so it is not necessary that they be discarded just because they have become soiled.

115. Perhaps the simplest way to clean non-washable laces is with powdered magnesia or French chalk. These can be purchased for a small sum at any drug store. Lay the piece of lace out on a paper and cover it generously with powder. Then fold the lace back so as to form two layers and cover again with the powder. Continue to fold it in this way and to cover each layer with powder until it is thoroughly saturated. Then put it aside for several days so as to give the powder a chance to absorb the dirt and grease that the lace contains. At the end of this time, shake out the powder, being careful to remove every bit of it. The lace will then be ready for use.

116. For dry cleaning, gasoline is undoubtedly the most satisfactory medium. For this purpose, purchase clean, high-grade gasoline, that is, gasoline that is free from dirt or any greasy substance. A precaution that must be taken with gasoline is that it should always be kept away from any flame or fire, for it is highly inflammable. Also, it must be used very cautiously so that there will be no ill effects from it. A good plan is to work on the porch or before an open window so that the fumes may be carried off into the air.

117. To clean lace with gasoline, put it into a self-sealer fruit jar, either the 1-quart or the 2-quart size, depending on the size of the piece of lace, half fill the jar with gasoline, and shake vigorously. The shaking will loosen the dirt and permit the lace to come out clean and fresh. Next, lay the lace out in the open air and pull it into shape while it is drying. When it is dry, lay it, right side down, on a well-padded board, place a piece of tissue paper over the wrong side of it, and press it. Take care in the pressing not to stretch the lace, for it cannot be put on a garment in a smooth, even manner if it is stretched out of place in its cleaning or pressing.

PRESERVATION OF LACE

118. The preservation of lace is a matter that should receive considerable thought. Any old valuable pieces of lace that one is fortunate enough to possess may be used indefinitely if they are cared for properly. And even pieces of lace that are not so valuable can, if they are carefully preserved, be utilized a number of times, for the majority of laces are strong enough to outlive the fabric with which they are combined.

To prevent old laces that are not used very often from becoming yellow, roll them between strips of dark-blue paper that is firm enough to permit the lace to be rolled without the formation of creases. However, colored paper is not absolutely essential, for if the lace is kept in a dust-proof receptacle and is frequently aired, its color will be preserved and parasitic growth prevented.

119. Fine needle-point and bobbin laces should be kept in a warm, dry atmosphere, but it is not necessary that the air be excluded from them. In fact, a certain kind of mold attacks lace, especially black lace, if it is kept without air. Therefore, when laces are not used, they should not be allowed to lie undisturbed, but should frequently be taken out, shaken, and exposed to the air. No fear of moths need be felt with lace made of flax thread, but in the case of lace made of wool, such as Shetland point, the usual precautions against moths should be taken if the lace must be stored.

CHAPTER VII

EMBROIDERIES, FINDINGS, SHOPPING HINTS

EMBROIDERIES

1. **Embroidery** is made in two ways, by hand and by machine. *Hand embroidery* is, of course, that which is made by hand and is usually made for special orders or by those who desire it themselves.

Machine-made embroidery intends to imitate hand embroidery as closely as it is possible to do so and in many cases the imitations are very beautiful. This is the kind that is on sale in the stores.

Hand-finished, machine-made embroideries are very satisfactory and, while they have an appearance similar to hand-made embroidery, they are not nearly so expensive.

2. In purchasing embroidery, make sure of a substantial edge and endeavor to have its background in keeping with the weight of the garment on which it is to be used, avoiding always the use of a heavy edging on a light-weight garment. Cheap, tawdry embroideries should not be used unless they are employed to decorate a garment of like nature; otherwise, they are an extravagance and, unless the design is suitable, are an evidence of poor taste in selection.

3. Embroideries divide themselves into several types because of the materials on which the design is worked and the thread with which it is done.

4. **Organdie embroidery** is sheer, crisp embroidery made on different grades of organdie; the finer the organdie, the thread, and the design, the more expensive the embroidery, just as is the case with chiffon and fine voile embroidery. All of these embroideries serve chiefly for dress trimmings.

5. Batiste embroidery is generally considered a dainty embroidery suitable for fine work, such as trimming for infants and children's clothes, for undergarments, and for lingerie dresses. The grade varies so much, however, that one must be cautious about design, width, and texture to make sure that the embroidery is appropriate for the garment on which it is used. Fine batiste embroidery is durable and one of the most generally used embroideries.

6. Nainsook embroidery may be made on fine or coarse nainsook, may have a dainty or heavy design, and may be done with fine or coarse thread. Fine nainsook embroidery is often used rather than batiste embroidery, especially when an attractive, appropriate design is available. It is less expensive and usually very satisfactory for wearing and laundering.

7. Cambric embroidery is often called *convent embroidery* because it was made by the convent sisters long before machine embroidery became popular. Real convent embroidery is beautiful and very valuable, but it is rarely procurable.

The cambric embroidery used today is of fine or coarse quality and is made on a closely woven cambric. The design is closely buttonholed or "satin-stitched" by machine so that a durable finish is the result. Such embroidery is occasionally popular for petticoat flounces, for pillow-case ends, for children's undergarments, and sometimes for collars and cuffs to be worn on tailored blouses and dresses.

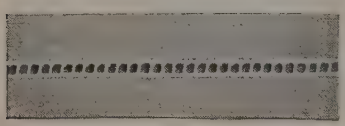


FIG. 1

8. Beading.—Beading is a form of embroidery that is in constant demand. It comes in several different varieties and widths and has different uses according to the kind that is selected.

9. Seam beading, shown in Fig. 1, consists of a narrow embroidery beading made on batiste, nainsook, or cambric. It is sold also under the names of *veining* and *entre deux.*

The chief use of seam beading is on hand-made baby clothes, blouses, and lingerie dresses, where it is used in joining the sleeves to the armhole, skirts to yokes, and for other similar purposes.

10. Double beading, shown in Fig. 2, is that which contains openings between two beading edges, the openings being long enough to permit ribbon or tape to be run through. Such beading is used for children's clothes, undergarments, and occasionally for trimming on lingerie dresses.

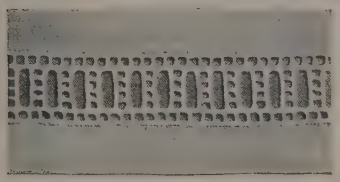


FIG. 2

FIG. 3

11. Embroidery-edge beading, shown in Fig. 3, contains openings for ribbon or tape but has embroidery-finished edges. It is used at the top of flounces, on yokes of night dresses, and for children's clothes. It is usually applied by being stitched flat between the beading and the inside of the embroidery edges.

FINDINGS

12. A thorough acquaintance with **dress findings,** that is, the various small accessories such as buttons, lining, etc., used in dressmaking, and a knowledge of their use and convenience will save much time for the dressmaker in two ways. In the first place, she will know just what is right for a particular need so that she can use it rather than a substitute; and secondly, she can plan to have the necessary findings ready so as to facilitate her sewing.

Many women take much pride and satisfaction in having a stock of findings always at hand and, when any standard article is used, in replacing it on the next shopping trip. This is an excellent plan that can be recommended to all who do sewing on either a large or a small scale.

A visit at least every season to a store having a well-stocked notion department is time well spent, for often new things are brought out by manufacturers to help in accomplishing certain ideas demanded by Fashion. A definite acquaintance with such novelties, in addition to saving time, makes possible the achievement of certain style effects that might otherwise be tedious.

13. To help you become familiar with findings, those in general use are here listed in alphabetical order as well as described and,

in most cases, illustrated. Only standard findings are considered, for the novelties can always be found prominently displayed at the counters where notions, or findings, are sold.

14. Belting.—Belting, which is an essential finding, comes in two general varieties, canvas and cambric.

If the *canvas belting* is firmly woven, it requires no boning, but if it is of the soft variety, it is usually boned for stiffness.

Cambric belting is made of cambric cloth and is always boned for stiffness.

Both canvas and cambric belting are either straight or shaped and are sold by the yard at notion counters. The width varies from 1 to 6 inches, according to fashion requirements, straight lines requiring straight, narrow belting, and fitted lines, curved or shaped belting.

15. Boning.—In dressmaking, the term *boning* means the stiffening, or staying, of one part of a garment so that it will retain its shape and act as a support for another. Whalebone was formerly used for this purpose, but it is rather expensive as well as somewhat difficult to use.

An excellent substitute for whalebone has been found in **featherbone,** which is made of strips of feather quills woven together with linen thread. Featherbone is not expensive, is very pliable, and may be sewed through readily and without injury, thus permitting it to be secured in place with very little effort.

Hook-and-eye bone is a special kind of featherbone woven a little closer than the covered bone and made a little softer so as to permit easy sewing. It is used chiefly in waist openings, where it is generally inserted in casings.

Boning may be purchased by the yard or the roll, and may be had with silk, satin, or cotton covering. As boning is generally put in places subject to considerable wear and strain, it is advisable always to employ a very good quality. The cheaper grades are liable to break before a garment is worn out, making it necessary to replace them.

16. Boning and Stays for Collars.—Boning and stays for collars usually consist of narrow widths of covered featherbone in both black and white. In Fig. 4 are shown two varieties, that in (*a*) being covered with silk ribbon and the one in (*b*), with floss.

Besides collar featherbone, which is sold by the yard, there are **celluloid collar stays** and, as shown in Fig. 5, covered wire ones called **serpentine.** These are made 2 to 3 inches in length and

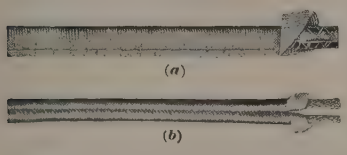


FIG. 4

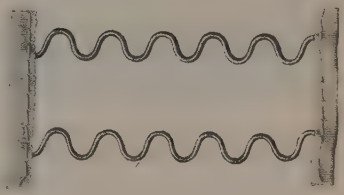


FIG. 5

are usually covered with silk or cotton thread. They may be purchased on cards having six collar stays on each card, or the serpentine variety, attached to a binding, as here shown, may be purchased by the yard.

17. Tubular cording, shown in Fig. 6, is very popular for holding out tunics and skirts when bouffant styles are in vogue. It consists of strands of a composition substance or of a metal-covered thread woven into a narrow, pliable, tubular strand.

FIG. 6

18. Braids.—Braids and edgings are considered together because they are, for the most part, finishings, even though their uses may differ.

19. Fancy braids are novelty trimming or finishing braids. These vary greatly in width and appearance and are often designed so elaborately as to be very handsome and expensive.

Rat-tail, or *mouse-tail*, *braid* is a round, smooth, slender, silk braid. Braids of this kind, as well as fancy metal braids, are used when Fashion decrees.

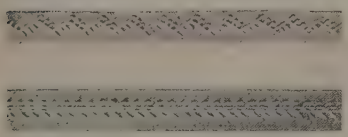


FIG. 7

20. Finishing braid, shown in Fig. 7, is a narrow white tape about $\frac{1}{4}$ inch wide, on which feather-stitching or some other fancy stitch is applied either in white or in colors. It may be purchased by the 4-yard piece at a very small cost. Finishing braid is used as decoration or for finishing the top of ruffles instead of bias facing.

21. Military braid, shown in Fig. 8, is a silk braid varying in width from 1 to 2 inches and is sold by the yard or in bolts of 10 yards. It is used extensively at times for bound buttonholes, as a binding for tunic edges, and as a trimming for woolen dresses and suits, especially tailored middy suits for children.

Fig. 8

22. Picot, or feather, edge is a very fine braid having picoted loops along one edge and is used as a trimming, as a finish, and in crocheting. Its width varies from $\frac{1}{8}$ to $\frac{1}{4}$ inch.

23. Rickrack braid, two varieties of which are shown in Fig. 9, is used extensively for trimming underwear, pillow cases, and sometimes dresses. It is a cotton or mercerized braid, comes in white and in colors, and may be purchased in packages containing 4-yard pieces.

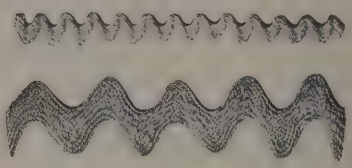


Fig. 9

24. Scallop-finished edging, shown in Fig. 10, is a $\frac{1}{2}$-inch embroidered scalloped edge. Under various trade names, edging of this kind usually comes in packages containing 3-yard lengths. It is very useful and durable for every-day underwear, for it is easily applied and wears as long as the garment itself. It makes a very neat finish on aprons, and is often particularly attractive when the color of the embroidered edge matches the colored figure in the material that is used for the body of the apron.

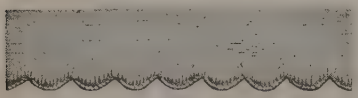


Fig. 10

25. Skirt braid, shown in Fig. 11, is a smooth, evenly woven, twilled braid that is made in only $\frac{3}{4}$-inch width. It is used to protect the bottom of skirts from hard wear when they are long and full. Braid of this kind may be obtained in mercerized cotton or wool in all standard colors, and is sold usually by the 3-yard piece or the bolt.

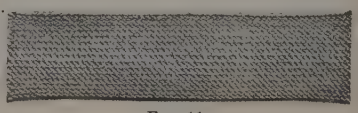


Fig. 11

26. Soutache braid, shown in Fig. 12, is manufactured in both cotton and silk, but the width is always the same. It is sold by the 12-yard piece, and is used for ornamenting dresses and suits. When applied by a sewing machine with the braiding attachment, a much more even and perfect result is obtained than when it is applied by hand.

Fig. 12

27. Button Molds.—When buttons are desired only for ornament, they are often made by covering molds, one of which is shown in Fig. 13, with material, and then they are used plain or decorated with beads or stitches.

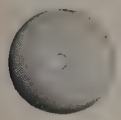


Fig. 13

The molds, which may be had in either wood or bone, come in all sizes and are for sale by the string, by the dozen, or by the one-third dozen.

28. Buttons.—The first purpose of buttons is usefulness, and the second, ornamentation. Because they often lend distinctiveness to garments on which they are placed, care should be exercised in their selection. They are made of various materials, including pearl, bone, and composition, and they are

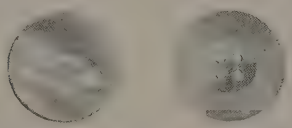


Fig. 14

(*a*) (*b*)

Fig. 15

made up with two or four holes, as in Fig. 14, or with shanks, as in Fig. 15. The shank may be of the same material as the button, as in (*a*), or it may be a metal shank, as in (*b*). Cloth is often used as a shank for cloth-covered buttons, especially when they are to be sewed close to the garment or are used for trimming more than for service.

29. Pearl buttons are usually thought of as wash buttons, though very beautiful pearl buttons, because of their luster, are often arranged, as in Fig. 16, so that when the garment is washed, they can be removed as protection to the button.

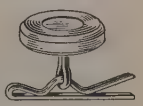
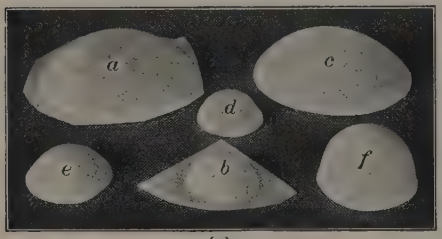


Fig. 16

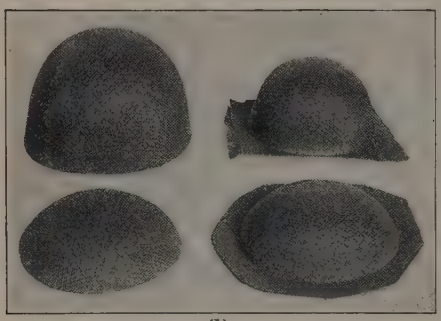
30. Bone and **composition buttons** are tailored buttons. The real bone button at present is rarely seen, for most of the

so-called bone buttons are made from the seeds of the American palm tree. These seeds, which are shipped to the United States from the tropics in great quantities, are easily dyed, polished, cut, and engraved.

31. Cable Cord.—A softly twisted cotton cord, varying in size from $\frac{1}{8}$ inch in diameter to the thickness of a lead pencil and called cable cord, may be purchased for corded shirrings and for cordings to be used as an edge finish or for making ornaments. If a quantity is to be used, as for trimming the edges of a dress, it may be purchased in 5-yard bolts, but it may be procured by the yard also. Cable cord comes in black and white only.



(*a*)



(*b*)

FIG. 17

32. Cabochon Foundations.—In the making of bunch bouquets and various other ornaments, whether of ribbon or other materials, cabochon foundations, as shown in Fig. 17, will be found useful. Cabochon foundations are merely small pieces of buckram pressed into a dome or similar shape, as here shown, those in (*a*) being white buckram and those in (*b*), black. In (*a*), the cabochons shown at *a* and *b* have not had their edges cut, while those at *c*, *d*, *e*, and *f* have been trimmed.

33. Dress Shields.—To prevent perspiration from soiling dresses under the arms, dress shields have been devised. These are commonly made of two thicknesses of a very firm, closely woven muslin, between which is placed a rubber substance that prevents the perspiration from passing through to the outside of the shield.

Dress shields usually come in black and white, but flesh-colored, transparent ones may be purchased for wear with sheer dresses or blouses. They may be purchased by the pair in sizes from 1 to 4, and they vary in shape from small quarter moons to very large three-quarter moons. In one type of dress shield, the flaps are of equal size, while in the other they differ, the small flap being placed in the sleeve and the larger flap in the blouse. The range in price is quite decided in dress shields, the small ones being cheaper than the large ones.

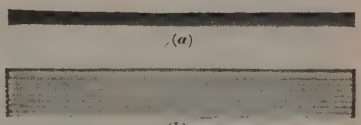


FIG. 18

34. Elastic.—Two general kinds of elastic, round and flat, as shown in Fig. 18, are always to be had. The *small, round, hat elastic*, shown in (*a*), is so called because it is used extensively for children's hats. The *flat elastic*, shown in (*b*), which may be had in various widths from $\frac{1}{4}$ to 1 inch, is used for bloomers, garters, and waist lines of garments, especially those for children. Both varieties may be purchased in black or white.

35. Hooks and Eyes.—Hooks and eyes, which may be had in black or white, range in size from No. 000, the smallest, to No. 4, the largest, size No. 1 being most commonly used for placket openings and for fastening dresses and other garments.

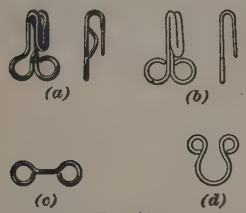


FIG. 19

As shown in Fig. 19 (*a*), some hooks have a *hump* that serves to hold the eye and prevent the hook from slipping out, and others, as shown in (*b*), are perfectly straight. The eyes are of two kinds, too—the *straight eye*, such as is shown in (*c*), and the *round eye*, which is shown in (*d*).

Hooks with a hump are more difficult to hook up and to unhook than humpless hooks, and for this reason should not be used on garments that fit close; for such garments, the humpless hook is best.

The straight eye is used with the hump hook on garments where there is not much strain, and the round eye is employed on belts, girdles, and tight linings, and in almost every case with a humpless hook.

36. Hook-and-Eye Tape.—When it is desired to save time or to have hooks and eyes sewed very close together, as in the case of a close-fitting garment, hook-and-eye tape, shown in Fig. 20, will be found very satisfactory. On this tape, which may be purchased by the yard, hooks and eyes are spaced $1\frac{3}{4}$ inches apart, and they are fastened in it very securely. Hook-and-eye tape is usually sewed in place with whipping-stitches.

FIG. 20

37. Seam Binding.—Two kinds of seam binding for the covering and seams and edges may be purchased, cotton and silk.

38. Cotton binding, which is cut on the bias and has its edges turned, as shown in Fig. 21, is more familiarly known as *bias binding*. It is much easier to apply than unfolded bias binding cut by hand and consequently is more popular.

Bias binding of this kind comes in sizes 1 to 6 and may be obtained in 6-yard pieces in cambric, lawn, percale, or taffeta, and in white, plain colors, and stripes. Its range of widths and materials makes it a great convenience in sewing, where it has many uses.

FIG. 21

39. Silk seam binding resembles a very light-weight taffeta ribbon. It may be purchased in 9-yard pieces of various widths, and it comes in colors as well as in black and white. Its chief use is to finish the seams of woolen garments.

40. Snap Fasteners.—In places where a substantial, flat closing is desired, snap fasteners, shown in Fig. 22 and commonly called *snaps*, are very satisfactory. They come in black and white and range in size from $\frac{3}{16}$ to $\frac{1}{2}$ inch in diameter. Medium-sized snaps are the ones most commonly used, for they are large enough for most purposes and they fasten easily and hold securely.

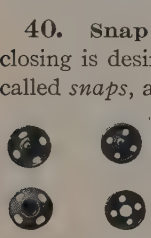


FIG. 22

Snap fasteners come in numerous makes, but those having a flat under piece and an upper piece containing a small spring are usually considered the most serviceable because they do not pull apart readily.

To test the quality of snap fasteners, close them and then try to open them; if you find it a little difficult to pull them apart, you may know that they are a good make, for the best snaps close tight and thus insure a substantial closing for garments.

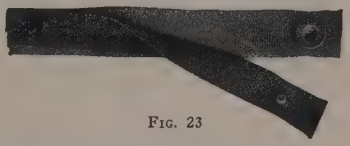
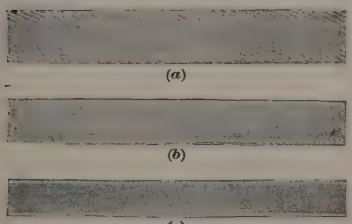


FIG. 23

41. Snap-fastener tape, shown in Fig. 23, which corresponds to the hook-and-eye tape previously described, is frequently found very useful. Both edges of each part of this tape are usually sewed flat to the garment by means of whipping-stitches.

42. Tape.—Three varieties of tape, which find many uses in dressmaking, are shown in Fig. 24.

43. Cotton diagonal tape, shown in (*a*), is used for braid trimming, to run in casings, to bind armholes, and for many purposes where a strong tape is desired. It may be purchased by the 4-yard piece in widths from $\frac{1}{8}$ to 1 inch. Occasionally, it may be obtained in colors, but it is usually either black or white.



(*a*)

(*b*)

(*c*)

FIG. 24

44. Linen tape, shown in (*b*), does not twist so easily as cotton in laundering and hence finds for itself a place in the dressmaker's findings. It may be bought in 4-yard pieces.

45. The so-called **lingerie tape,** shown in (*c*), is a finely woven cotton tape that has a firm edge. It is used extensively in underwear and lingerie as a substitute for ribbon, because it wears so much better and can be laundered with the garment.

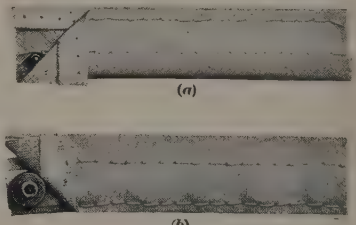
Lingerie tape may be purchased by the piece in light blue, flesh, pink, or white, and comes in several widths from $\frac{3}{16}$ to 1 inch, the widest width being used for shoulder straps of vests and bodices. The narrow widths may be purchased by the 3- or 4-yard bolt and the wider widths by the yard.

46. Weights.—Considerable use is made of weights and weighted tape, particularly in tailored garments of all kinds.

47. Coat weights, one of which is shown in Fig. 25, are round, oval, and oblong, and they vary in size from No. 1 to No. 4, the largest being about the size of a half dollar. Such devices are used to give weight to the lower edge of coats, to panels in coats, and to parts of woolen dresses.

FIG. 25

48. Shot-weight tape, shown in Fig. 26 (*a*), consists of closely woven cotton material in which small shot is held. It is used in the bottom of tunics, the ends of sashes, etc., in order to make them hang correctly.



(*a*)

(*b*)

FIG. 26

49. Flat-weight tape, shown in Fig. 26 (*b*), is used where more weight is desired than the shot-weight tape provides.

SHOPPING HINTS

50. To be a successful shopper, you should have a definite idea of what you want before you start out to buy. You will find it advantageous to carry a notebook containing measurements and samples of goods to be matched, provided you can procure such samples beforehand. By being so prepared, you will save much time in making selections and will generally command interested assistance from clerks, or salespeople, who are usually willing to help, but are often handicapped because some shoppers have no idea of what they want.

Frequently, salespeople are held responsible for unsatisfactory purchases when really the customer is at fault. You can usually avoid unpleasant occurrences if you decide as nearly as possible on the materials, as well as the amount you want, before you consult the clerk, and if you apply to the materials, before you buy them, whatever tests are possible.

51. Choosing the Right Grade of Material.—If you are choosing between two grades of the same type of material, consider the quality rather than the price. Often a fabric that costs just a trifle more will give you much longer and more satisfactory service

than a cheaper grade, and in this way more than compensate you for the additional expenditure.

52. Widths of Material to Select.—You will always find it advantageous to take the width of the material into consideration. In some cases, wide material may be cut to better advantage than narrow and thus result in a saving even though the price per yard is considerably more.

Sometimes, you will find that it is more economical to buy double-width materials than single-width, as double-width goods usually cut to better advantage than single-width, and the quality, as a rule, is better.

53. Buying Trimmings to Suit Materials.—If you must exercise economy in selecting materials, you will do far better to spend nearly all your money on the material and leave only enough for very simple ornamentation. It is evidence of the poorest taste to wear garments laden with a quantity of cheap trimming. Trimmings should be of the same quality as the material chosen; if they do not so agree, one tends to cheapen the other.

54. Buying Colored Material.—In buying colored material, you should try to see it in the light in which you will use it, that is, in daylight or artificial light, so as to be sure that the color is just what you wish. Many stores have two kinds of lamps, one that shows daylight and the other, artificial light, so as to help their customers in determining the suitability of the color.

Thread and trimmings should likewise be matched by the proper light to insure their being right.

55. Procuring Samples.—Often you may have to send away for samples, especially for trimming. As a matter of fact, thousands of women in sections remote from large cities usually obtain samples from two or more stores in different cities at the same time so that they may compare both qualities and prices.

When you write for samples, state as nearly as possible the nature of the material you desire, its width, color, and weight, and the approximate price you wish to pay. Such information will facilitate replies from stores and will usually result in a much better assortment of samples from which to choose. You should always know as definitely as possible what you want and what could be substituted as a second choice.

56. Advantages of Buying in Quantities.—Many fabrics may be bought cheaper by the piece, or bolt, and it is desirable to buy them in this form when large quantities are to be used immediately or within a short time.

Tape, narrow edgings, seam binding, and insertions may usually be bought a little cheaper by the bolt or the dozen pieces. Ribbon by the roll, sewing cotton and silk by the dozen spools, etc., also may be bought advantageously.

57. Keeping Up Supply of Findings.—Hooks and eyes in both black and white and in various sizes, snap fasteners, pearl buttons of good quality in small and medium sizes, as well as a supply of needles and pins, should always be on hand in the sewing room. Such articles should be listed in your shopping notebook as soon as your supply is exhausted so that you will not forget to replenish them when you are shopping. It is very inconvenient to pick up a piece of work that needs a little tape, a certain size of hook and eye, or a particular size of button and then find that you have none of these articles on hand.

CHAPTER VIII

MENDING

MENDING CONVENIENCES

1. Few women appreciate the importance of mending, forgetting entirely the old proverb, "A stitch in time saves nine." Every housewife should form the habit of doing the weekly mending each week instead of allowing it to accumulate until it becomes a burden. Carefully mended garments denote thrift, industry, and economy; therefore, every woman and every girl should take pride in knowing how to darn a pair of stockings, to patch a worn garment, and to mend a tear.

Stockings and undergarments may be mended after washing, but outer garments should always be mended before they are laundered, because laundering helps materially to conceal the patch or the darn, as the case may be.

Too much time may be spent in mending an old garment if the fabric is much worn. For this reason, it is well to exercise judgment so that no time nor labor is squandered. Wearing apparel may often be mended on the sewing machine, but dainty outer garments should always be mended by hand if possible.

2. For convenience, it is advisable for you to provide yourself with a mending basket or a mending bag and to equip it with the necessary tools for mending, such as needles, thread, darning cotton, scissors, a darning ball, etc.

You can quickly make a *mending bag* from any straight piece of firm material $1\frac{1}{2}$ yards long and $\frac{3}{4}$ yard wide. Fold the material through the center, crosswise; lay the folded piece out on the table and pin the sides together, pinning up from the fold; sew up the sides; turn a 2-inch hem at the top and stitch it; and then run another row of stitching $\frac{3}{4}$ inch from the first stitching on the hem so

as to form a casing. Next, cut and work a vertical buttonhole inside of the hem on each side of the seam between the two stitchings. When these buttonholes are made, run a smooth cord three times as long as the bag measures at the top around through the casing twice, and where the ends meet lap them and sew over and over the lap so that the joining will be smooth and strong. Finally, pull one loop of cord out at each buttonhole. By taking hold of each of these loops and pulling outwards, you can draw the bag together at the top, or close it easily and quickly. To open the bag, simply insert one or two fingers of each hand into the shirred opening and pull it apart.

The bag or basket, whichever is used, should be kept in a handy place, so that you can take up your mending quickly or carry it on while resting from more strenuous housework. You will be amazed at what you can accomplish by picking up a stocking or some garment and mending it while you are waiting for something to bake or while you are visiting with a neighbor. With so many demands on a person's time, it is valuable to know how to economize time, and one good way in which to do this is to systematize the home sewing and mending.

DARNING

3. Several methods are employed to repair worn and torn places in articles of wear. One of the most important of these methods is **darning,** by which is meant the repairing of a tear or a hole by weaving a thread back and forth. Patching, another mending method, which is considered later, should not be resorted to unless the holes are too large to be darned.

4. Darning Floss.—For darning in the home, you may use darning floss almost exclusively. This should always match the article that is being darned as near as possible, both in color and in texture. Cotton and mercerized-finish darning floss may be had in spools of approximately 45 yards each, and silk, in 1-ounce spools. Cotton-finish floss, which is cheaper and heavier than the others, is used for darning underwear and heavy cotton hose, but for silk or lisle garments of the same character, silk- or mercerized-finish floss is preferable. Two, three, or four strands of floss come in each thread. So, if the hole you wish to darn is small, it is

advisable to separate the strands and use only one, two, or three of these.

5. Reinforcing a Worn Spot.—A few carefully placed stitches used to strengthen a worn spot will save the garment as well as time later. Therefore, rather than wait until a hole is formed, strengthen the worn spot or weak place with reinforcing stitches, which will appear less clumsy than a hole that is darned or patched.

You may use one or two strands of darning floss for reinforcing a worn spot in a stocking or an undergarment; but if the repair is to be made in any other garment, use a raveled warp thread of the material, if possible. A raveled thread of wool is often difficult to work with, but you may improve it by waxing it or twisting a fine cotton or silk thread of matching shade with it. Raveled threads for such work need not be long; short threads, especially if they are of wool, will prove more satisfactory. If you cannot procure a suitable wool raveling for such a repair, use silk thread that is one shade darker than the material and split the silk into thirds. Silk, however, because of its luster, will make the stitches more prominent. Human hair can be very satisfactorily substituted for either silk or wool and used in the same manner.

To make the reinforcing stitches, use a needle as fine as the thread will permit and run it back and forth over the worn spot, following the weave of the material as closely as possible so that the stitches will be very inconspicuous. Do not start the work with a knot, and do not fasten the ends of the thread. Rather, leave them free, and clip them close to the garment when the work is finished.

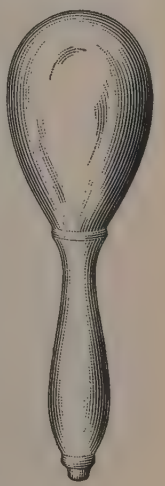


Fig. 1

6. Darning a Stocking or an Undergarment.—A *darner*, or *darning ball*, like that shown in Fig. 1, is very useful in darning stockings and making neat darns in undergarments. It is placed under the hole while the repair is being made and serves to prevent the darning threads from drawing tight as well as to keep them firm and separated enough so that every other thread may be picked up when the weaving process is begun.

7. The appearance of a hole that has been darned in a stocking or an undergarment is illustrated in Fig. 2. In making such a repair, take the stitches from the right side, if the darning is being done in a stocking or a close-fitting portion of an undergarment, in order to keep a smooth surface next to the skin. Use two or more strands of floss, according to the texture of the fabric and the size of the hole that is to be darned. Do not tie a knot in the thread; rather, leave the end free, as at *a*, Fig. 3.

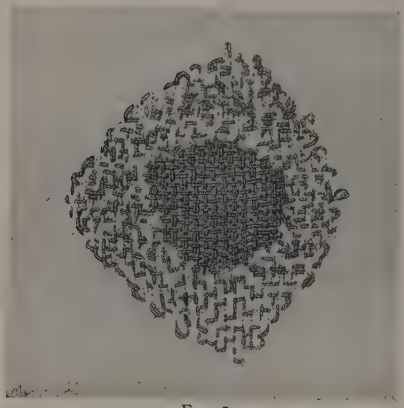


Fig. 2

First, provide the rib, or lengthwise threads, for the darn. Run these stitches far enough from the edge of the hole to catch all the weak threads, $\frac{3}{8}$ to $\frac{3}{4}$ inch usually being sufficient. In applying each rib thread, take a few running-stitches in the material, as at *b*, and arrange them so that the needle will come out over the edge of the hole. Then put the needle under the edge directly opposite, and take a few running-stitches in the material. Run these stitches back and forth across the hole and beyond it to form a diamond-shaped darn, which prevents the strain that there would otherwise be on one thread of the material. Take the stitches fairly close together, but not so close that they touch. At the turning of each lengthwise thread, leave a very tiny loop, as at *c*, to provide for shrinkage of the floss in laundering, and for the elasticity needed in a garment of this kind.

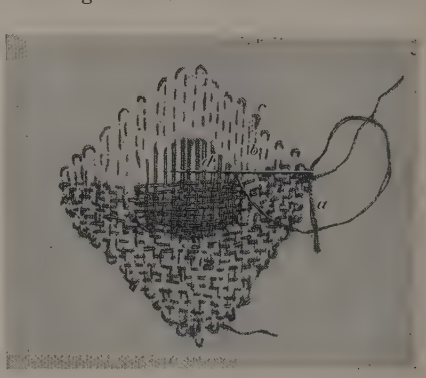


Fig. 3

When the entire space is covered with lengthwise threads, turn the work and take crosswise stitches in a similar manner; but where-

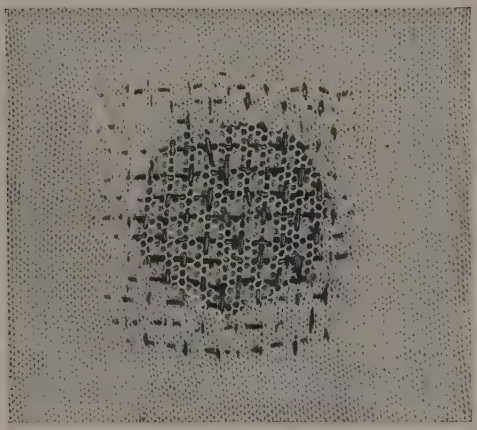


FIG. 4

ever the crosswise threads cross the warp threads, weave them by slipping the needle under and over, as at *d*. Catch the frayed

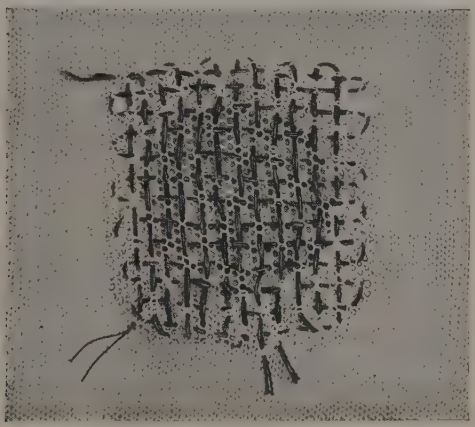


FIG. 5

edges of the material in with the weaving so that they will be firmly secured. There is an advantage in leaving the frayed edges

around a hole to be darned, for the unevenness which they cause around the edge helps to make the darned place less conspicuous. After filling in the entire space, as in Fig. 2, secure the thread with a few back-stitches; also, cut off the projecting thread ends and any frayed ends that were not caught in the weaving process.

It is not always necessary that darning threads run parallel with the warp and weft threads or ribs of the material. When a hole is to be darned in a part of a garment or stocking where elasticity is desired, as at the knee, the darning threads may be run diagonally so that the darned portion will "give" when necessary.

8. **Darning Reinforced With Net.**—If the hole in a garment is very large and the material is of the kind that will not permit

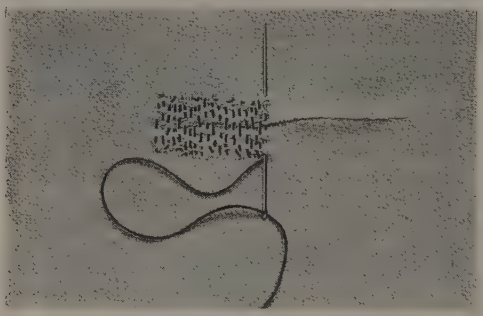


FIG. 6

readily of patching, such as sheer knit material, a neat, even darn may be made with the aid of net. Baste a piece of cotton net under the hole and then fill the net portion with darning-stitches in the manner shown in Figs. 4 and 5. These illustrations show such a darn made on a foundation of cotton bobbinet, or net, the right side of the darn being shown in Fig. 4 and the wrong side, in Fig. 5.

9. **Darning a Straight Tear, or Slit.**—A straight tear, or slit, in a garment made of rather firmly woven cotton, silk, or woolen material, may be darned in the manner shown in Fig. 6. Baste the material to a piece of paper, placing the right side to the paper. This will hold the material securely in place and prevent the stitches from being drawn too tight. Use thread that matches, both in color and in texture, the material that is to be darned. A

warp thread of the material is preferable to any other kind. Darn the tear back and forth through the material only, taking the stitches rather loosely and alternately over and under the edge until all the space is covered. Make the stitches so that they will be very small on the right side. Finish the work by taking a few short back-stitches to secure the thread, and then remove the bastings that hold the material to the paper. The object of a darn of this kind is to mend the tear substantially and still keep the stitches from appearing too prominent on the right side.

10. Darning an Angular Tear.—If a tear is angular, you may darn it in the manner shown in Fig. 7. Baste the material

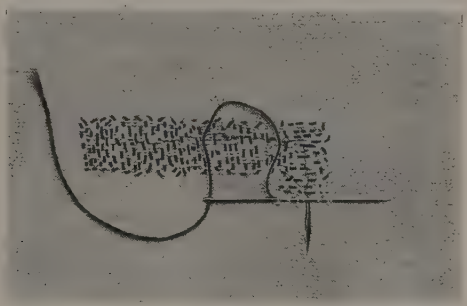


FIG. 7

to paper the same as for a straight tear. Then take stitches back and forth in the same way, slanting the stitches as you approach the corner, so as to secure all the frayed edges and produce a firm finish.

PATCHING

11. Patching consists in mending a garment by inserting a patch in a ragged or worn spot or sewing one on it. This mending method is generally employed when the tear or hole is too large to be repaired by darning. You may do patching in several ways, but the chief point for which to strive is to place and secure the patch so that it will be as inconspicuous as possible.

In patching figured, striped, or up-and-down material, you will have to exercise great care so as to match the patch with the material in the garment; otherwise, the patch will be very notice-

able. In striped material, you can do the matching readily if you square up the hole that is to be mended.

If you must use a new patch in mending a faded garment made of wash material, overcome the newness of the patch by first boiling it in soapy water to which a little baking soda has been added and then rinsing and pressing it well. Also, the patching can be more readily accomplished if the frayed or worn edges of the material to be patched are trimmed away and the garment is carefully pressed before mending. With the patching completed, press the the garment thoroughly again.

12. Hemmed Patch.—In Fig. 8 is shown the right side and in Fig. 9 the wrong side of a hemmed patch; that is, a patch used

FIG. 8

on materials that are laundered frequently and in places where it is necessary to conceal all the raw edges.

For such a patch, use a piece of material that is considerably larger than the hole that is to be mended, in order to provide allowance for matching and for turning hems. Place the right side of the patch to the wrong side of the material just under the hole, and, if the material is figured, striped, or plaid, shift the patch until it matches exactly. Pin or baste this in position, clip the corners of the hole to be mended, turn under the edges of the hole, and baste; then hem them with short, close stitches. Turn the garment

to the wrong side and trim the edges of the patch so that they may be turned under the same amount as the edges of the hole and a finish

Fig. 9

similar to the hand fell formed. Hem the edges of the patch with very fine stitches. If you do such patching carefully, being sure to

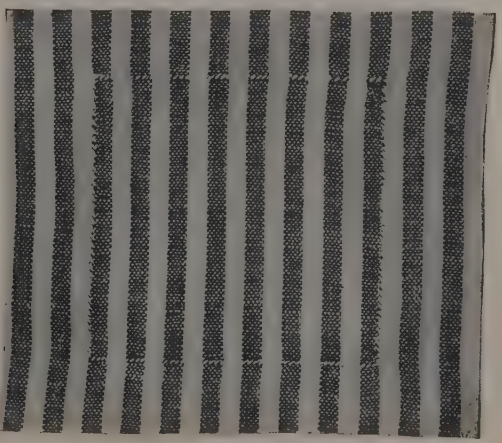


Fig. 10

match both the thread and the material as perfectly as possible, the patch will be scarcely noticeable on the garment.

13. Overhand Patch.—The right side and the wrong side of an overhand patch are shown in Figs. 10 and 11, respectively. This patch is even less noticeable than the hemmed patch, but it requires more skill in its making to avoid puckering or tearing. The overhand patch is used chiefly on garments that are not laundered frequently and in places where raw edges are not objectionable.

For the overhand patch, cut and match a piece of material in practically the same manner as for the hemmed patch and pin it in position under the hole in the garment. With a tracing wheel,

FIG. 11

trace around the hole $\frac{1}{4}$ inch from the edge. Remove the pins from one side of the patch and cut the edge of the patch $\frac{1}{4}$ inch beyond the traced line; then, on the traced line, turn back to the wrong side both the edge of the patch and the edge of the hole. In this condition, the edge of the patch and that of the garment will be turned in opposite directions on the under side, as shown in Fig. 11, and the folded edges will just meet. On the right side, overhand these folded edges together with small, even stitches, and clip the corners on the wrong side so that the edges will lie perfectly flat, as at *a*, Fig. 11. Finally, overcast the raw edges in the manner shown, thus, forming a finish that is neither bulky nor conspicuous.

14. Darned, or Set-In, Patch.—The darned, or set-in, patch, examples of which are shown in Figs. 12 and 13, is very satisfactory for mending table linens or woolen materials having a nap. Table linens have a double weave that makes it possible to conceal some of the stitches that hold the patch in place, and the nap on woolen material also aids in concealing the stitches. To weave in the patch, select, if possible, thread that matches the material; but if such thread cannot be procured, use a thread of the material itself. If the patch is to be inserted in woolen material, you may use human hair for the darning.

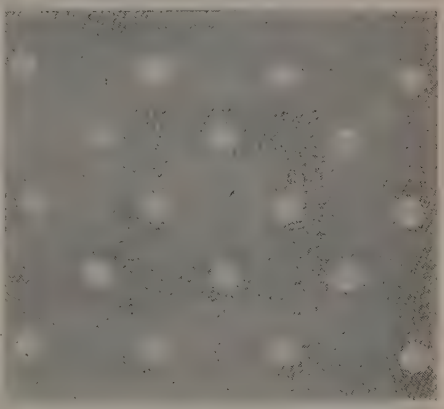


FIG. 12

Begin such patching by carefully basting the right side of the material to a piece of paper and then inserting in the hole a patch of the same material. Be sure that the patch fits the hole exactly and also that it matches the weave and the figure in the material. Then, beginning in the center of one side and working on the wrong side, darn the patch in place with short, close stitches that run back and forth. Keep these stitches from going through the material as much as possible, so that the joining will be inconspicuous on the right side. When all the stitches are made, remove the bastings that hold the garment to the paper.

FIG. 13

As Fig. 12 shows, you will find it almost impossible to make all the darning stitches in table linens inconspicuous. If, however, when you insert a patch in woolen material of very firm and rather heavy weave, you run the stitches from the wrong side through the center of the thickness of the material, as shown in Fig. 13, they will not be at all discernible on the right side.

15. Darned, or Underlaid, Patch.—Fig. 14 illustrates a mending method in which an underlaid rather than a set-in patch is held in position with darning-stitches. Such a patch may be used for repairing a large hole in a stocking or in a garment that is very loosely knitted.

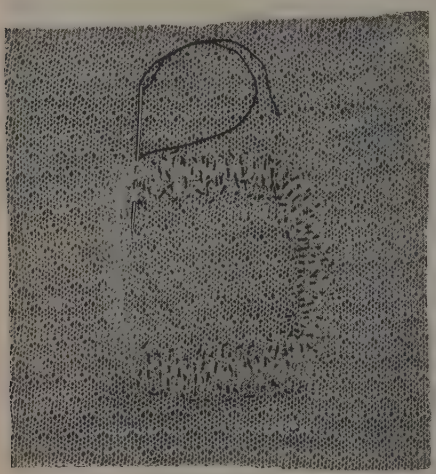


Fig. 14

To make a neat repair by this method, use a patch that matches as closely as possible the color and the texture of the stocking or the garment. Cut the patch a trifle larger than the hole that is to be mended, and baste it to a piece of paper. Place this under the worn part of the article to be mended and baste carefully. Secure the edges of the hole to the patch by darning back and forth over the lapped edges, weaving them closely together, and catching all the frayed ends of the material.

16. Flannel Patch.—To repair garments of flannel or of any material that does not fray, provided you want a good, substantial patch, prepare the hole in the material and also the patch as for a hemmed patch, that is, by squaring up the edges and matching stripes or figures if necessary. Place the patch over the hole and cut the edges so that they extend from $\frac{3}{8}$ to $\frac{1}{2}$ inch beyond the hole. Baste the patch in position, but do not turn under the edges of either the hole or the patch. Next, catch-stitch the edges of the hole to the patch from the right side, as shown at *a*, Fig. 15, using

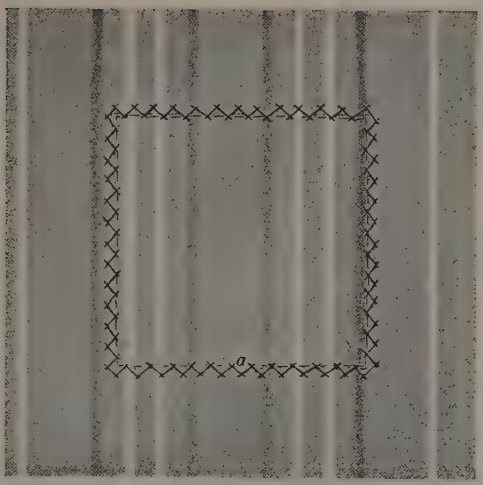


Fig. 15

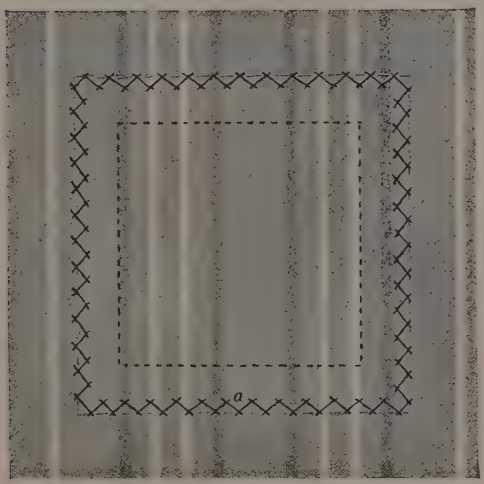


Fig. 16

silk thread of the same color as the material, if possible. Then turn the garment over and, on the wrong side, catch-stitch the outside edge of the patch to the garment material, as shown at *a*, Fig. 16, being very careful to take very small stitches so that they will not show any more than actually necessary on the right side.

STOCKINET MENDING

17. Stockinet Grafting.—Tears in garments of knitted or stockinet weave, such as ribbed stockings, undergarments, and sweaters, require a special kind of mending in order that the repaired spot will not prove unduly conspicuous. Such mending may be done

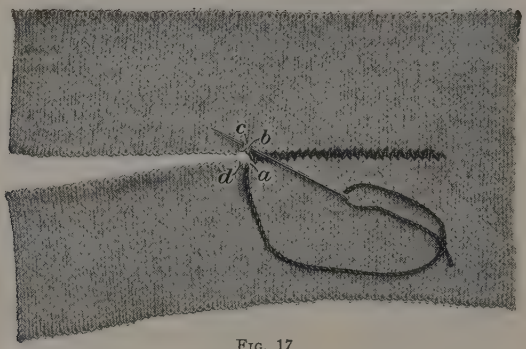


FIG. 17

by grafting the edges of a tear together with loop-stitches in imitation of the weave of the material. Fig. 17 illustrates this method, called *stockinet grafting*, applied in the mending of a crosswise tear in stockinet. It may likewise be employed for shortening knitted undergarments, leggings, and sweaters that are too long and cannot be shortened satisfactorily on the edges. In shortening a garment, prepare it for the grafting stitches by cutting out, on a true crosswise grain, a section of material sufficient in size to remove the desired amount of length. Then pick the loose ends of thread from the loops in the cut edges of the garment so that each edge will show a continuous row of loops.

18. For the mending, use thread or yarn of a color and texture that matches as nearly as possible the color and texture of the

material that is being repaired. Start the work at the right-hand end of the lower edge. To make the grafting stitches, bring the needle out as at *a*, Fig. 17. Then insert the needle in the loop above and just a little to the right, as at *b*, and bring it out in the center of the next loop to the left, as at *c*. Next, insert the needle at *a* and bring it out in the next loop to the left, as at *d*. Do not draw the thread too tight; rather, permit it to form a loop the same in size as that which forms the weave of the garment.

Take the next stitch by inserting the needle at *c* and bringing it out in the next loop to the left, and proceed with the work by taking the stitches in the manner directed, grafting the edges together and making the stitches as nearly uniform as possible,

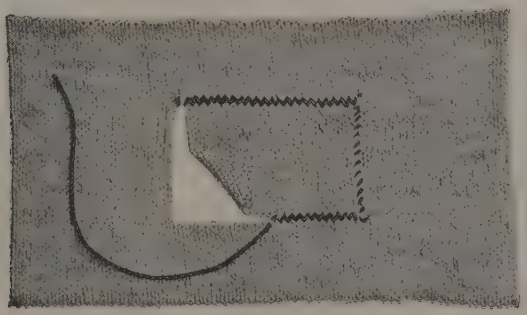


FIG. 18

so that they will resemble the regularity of machine work. After catching all the loops together, finish the work by bringing the needle to the wrong side and taking a couple of back-stitches.

19. Stockinet Patch.—The most satisfactory way in which to mend a firmly knitted stocking or undergarment when you desire a very inconspicuous finish and the hole is too large to be neatly darned, is to set in with grafting-stitches a piece of similar weave and color, as shown in Fig. 18. For this purpose, it is well for you to keep on hand unworn portions of stockings from which the feet have been cut, as well as unworn pieces of undergarments of good quality.

Prepare the hole in the garment by cutting the sides so that they are even with the weave of the material, thus forming either a square or an oblong space, and remove the loose ends of the stock-

inet, so that the loops will appear as in the illustration. Then, cut a patch that has true lengthwise and crosswise edges and is the exact size of the hole to be repaired, and insert it so that its loop edges meet the loop edges of the hole. Graft these loop edges together in the manner shown. Then overhand the lengthwise edges together from the wrong side and run a few darning-stitches back and forth through these lengthwise joinings to make them secure, but be careful not to have the darning-stitches show on the right side.

USING MENDING TISSUE

20. For mending woolen materials, **mending tissue,** a semi-transparent rubber substance that melts when heat is applied to it and thus serves to hold torn edges together, is invaluable for dark materials. You can buy mending tissue in nearly any store that sells dry goods, a package costing only a small sum. One package will last a long time in the home, but, in any event, it is not advisable to buy large quantities, as the tissue crumbles after a time and is then unfit for use.

21. Repairing a Tear With Mending Tissue.—When mending tissue is to be used, the tear should be repaired immediately, so that the edges will not have an opportunity to fray. To mend with tissue, place the torn part of the garment, wrong side up, over an ironing board and smooth the material out flat. With a needle or a pin, draw the torn edges together, bringing them as near as possible to their original position. Over the tear, place a piece of tissue large enough to cover it completely, and then over the tissue lay a piece of the material exactly the same in size. If you cannot procure material like the garment, you may use a lighter-weight piece of the same color as the garment to be mended. Next, run a hot iron over the patch several times. The heat from the iron will melt the tissue and cause the patch to adhere to the material, making an almost invisible and a very secure patch.

22. Patching With Mending Tissue.—A very inconspicuous patch may be applied with mending tissue. First, trim the hole to an oblong or a square shape. Then, cut a piece of material the same shape as the hole but a seam's width wider on all edges. Place the worn part of the garment, wrong side up, on an ironing

board and around all the edges of the hole lay narrow strips of mending tissue, taking care that they do not extend, even the very slightest amount, inside of the edges of the hole. Such a precaution is necessary to prevent an unsightly mark on the right side of the material after the patch is pressed. Next, place the patch carefully in position and press it with a hot iron until it adheres to the garment.

MISCELLANEOUS MENDING

23. Repairing Broken Stitches in a Stocking.—One or two broken stitches in a stocking sometimes result quickly in a large opening. But broken stitches can be very easily repaired if you give them attention before the threads have a chance to run. To repair a hole caused by broken stitches, catch the projecting loops of the opening together, using for this purpose a very fine needle and thread and forming a grafting-stitch if possible; then run the stitches a trifle beyond the loops in order to hold them securely. Be careful not to draw the stitches very tight, or they will have a tendency to break the threads in the stocking.

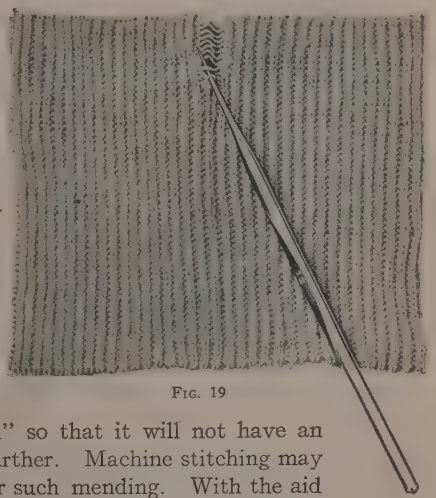


FIG. 19

24. Mending a "Run" in a Stocking.—Overhanding-stitches may be used to catch together the edges of a "run" in a stocking. A very important point in repairing such a fault is to catch securely the loop at each end of the "run" so that it will not have an opportunity to extend farther. Machine stitching may likewise be employed for such mending. With the aid of a sewing machine, a run can be quickly and satisfactorily repaired, but the precaution must be taken to stretch the seam while the stitching is being done so as to keep it sufficiently loose.

Although hand or machine repairing of this kind is suitable for the purpose in most instances, the mended portion is usually not well disguised. If you desire a very inconspicuous finish, you may form the dropped stitches into a chain with a very fine crochet hook, as shown in Fig. 19. Slip the hook through the loop at the lower end of the opening and, holding it in the position illustrated, pick up the succeeding dropped stitch, and pull it through the loop. Continue in this manner until every dropped thread has been caught and then secure the last loop with a few overhanding-stitches.

25. Refooting Stockings.—When stockings whose tops are in good condition have feet that are beyond further darning, you will find it in line with economy to cut off the worn feet and replace them with feet cut from the unworn tops of other stockings. The new foot portion, if applied carefully in the manner illustrated in Fig. 20, will not prove at all uncomfortable. Besides, the small amount of time and effort you expend in doing the work will be counterbalanced by the satisfactory service you will obtain from the repaired stocking, provided the tops are of good quality and still sufficiently strong to withstand considerable wear.

FIG. 20

26. The line on which to cut the stocking depends on the condition of the foot portion. In most cases, the toe and the back of the heel show the most decided wear; therefore, they should be cut away in the shape illustrated in Fig. 21, which shows worn portions in the toe and the heel. In any event, cut off the foot in such a manner that all the worn spots will be removed, and then use the piece cut off as a pattern for the new foot.

In preparing to cut the new foot, place the old stocking foot so that its lower edge is along a lengthwise fold of the stocking from which it is to be cut and the heel portion is over the double thickness at the top, as in Fig. 21, in order to provide for an extra thickness

of material in the new heel. Then cut the center-back line of the new heel, shaping it the same as the center back of the original heel and making allowance for a seam, as at *a*. Shape the line above the heel and also the sides of the new stocking foot the same as the part cut off, making allowance for a seam, as at *b*, but instead

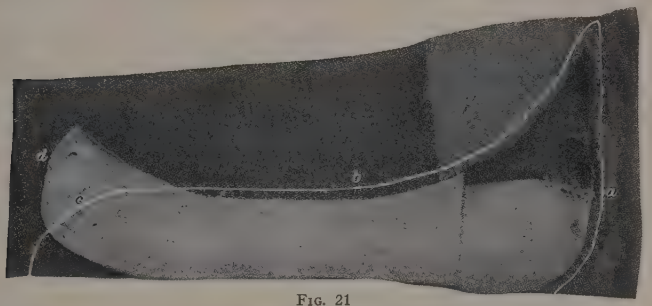


Fig. 21

of shaping the toe portion the same, cut it in the manner shown at *c*, being sure to provide sufficient length in the stocking foot. By cutting the new foot in this way, you eliminate the seam *d* at the center front, which might prove uncomfortable in a footed stocking. Although the shape of the toe portion in the new foot is decidedly changed, it may be very easily adjusted to a corresponding part of the stocking leg; also, it contains sufficient width to make it fit properly.

After the foot portion has been cut, stitch a plain seam at the center back, using the sewing machine for this purpose in order to catch each of the stitches securely and prevent them from dropping. Trim the seam edges to within $\frac{1}{8}$ inch of the stitching, press the seam open, and then catch-stitch it through the center, as at *a*, Fig. 20, so as to hold the edges open and prevent them from forming a ridge. Next pin, baste, and stitch the foot portion in position, turn the seam edges to one side, and, without turning under the edges, hem or whip them to the stocking, as at *b*.

Fig. 20 shows the wrong side of the stocking after the new foot has been applied. The seams in this case are made on the wrong side, but if you prefer you may make them on the right side and give them a neat finish.

27. A stocking that is worn merely in the heel portion may have the worn part cut away and the new heel portion shaped with

the aid of the part that was removed and applied in the manner suggested for putting a new foot in a stocking. A new toe portion may be applied in a similar manner.

28. Mending an Opened Seam in a Kid Glove.—As a general rule, the stitching in the finger tips of kid gloves has a tendency to break before the gloves show decided signs of wear at any other point. Do not delay in repairing even a very tiny opening in the seam, for this opening, unless securely mended, will quickly enlarge because of the readiness with which the broken stitching runs when there is even the slightest strain on it.

To mend the finger of a glove, insert in it a glove stretcher, a pencil, or the finger, to prevent the stitches from catching in the opposite side, and sew the seam edges together with fine overhanding-stitches, using for this purpose silk thread that matches the color of the glove. Start to make these stitches $\frac{1}{4}$ inch or more below the open seam and extend them an equal distance beyond the opening in order to catch the original stitching of the glove and prevent it from pulling out again.

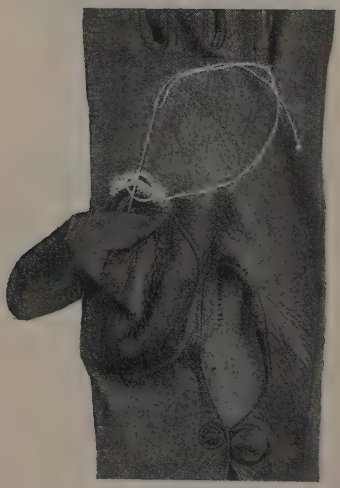


Fig. 22

29. Mending a Tear in a Glove.—Because of the slight strain on the lengthwise seams in the fingers of kid gloves, they usually remain intact for some time, especially if they have been sewed with a firm, good quality of thread. However, there is considerable strain on the kid at the base of the fingers, and this often causes the kid to rip close to the seam where it has been weakened by the stitching. Such a tear, if merely overhanded together, will cause still greater strain on the kid and consequently will soon become an unsightly rent.

In mending such a tear, follow a method similar to the one illustrated in Fig. 22. First, work all around the edges of the hole with buttonhole twist or heavy sewing silk, using single-purl buttonhole-stitches for this purpose. Fill in the open space by

working one or more rows of these stitches, according to the number that are needed. Take each new row of stitches through the loops of the preceding row. Decrease the number of stitches toward the center and draw the stitches together at this point. Then run the thread back through the lacework to the edge of the opening and fasten it securely. The buttonhole-stitches will provide the elasticity that is needed to prevent too decided a strain on the kid around the repaired space.

30. Mending the Finger Tips of Silk or Cotton Gloves. Although the finger tips of both silk and cotton gloves are generally made double, they usually show signs of wear very quickly. You can prolong the life of such gloves and also save considerable time and labor in mending if you take the proper precautions as soon as the tips appear a trifle thin.

For reinforcing finger tips, use darning-stitches in the same manner as for reinforcing thin spots in stockings or garments. Use a very fine needle and very fine matching thread in doing this work, so that there will be no great strain on the threads in the glove material when the needle is being drawn through; also, be sure to follow the weave of the material and make the stitches very small.

If a portion of the outer layer of the finger tip is worn away, secure the free edges of this to the under portion of the tip with darning-stitches, and then, with reinforcing stitches, cover the entire space over which there is only one thickness of material.

31. Mending Net, Laces, and Veiling.—If there is a tear or a small worn spot in net, lace, or veiling, you may fill it in by simply using thread of a corresponding color and texture and imitating as closely as possible the mesh or pattern of the material. This method of mending, however, will prove tedious if the hole is large. In such a case, procure a patch of the same material, if possible, and apply it in the manner illustrated in Fig. 23.

To do this, cut the patch considerably larger than the opening and place it over the opening on the right side so that, at the sides of the hole, the mesh or pattern of the patch matches exactly the mesh or pattern of the net or lace. Then, without turning under the edges of the patch, secure it to the net or lace underneath on the mesh lines or on the outline of the design. For this purpose, use a fine needle and fine thread of a color that exactly matches the color of the lace, and make tiny overhanding-stitches over the mesh, as at

a, and single-purl buttonhole-stitches around the outline, as at *b*. Do not follow a definite line in doing this work; rather, take the stitches in an irregular manner, as the illustration shows, in order to make the joining as inconspicuous as possible. After the patch has been secured on all sides, cut away the net or lace that extends outside of the stitches taken to hold the patch in position, cutting close to these stitches so that no frayed edges will remain. Also, cut away, close to the stitches, the surplus underneath the patch.

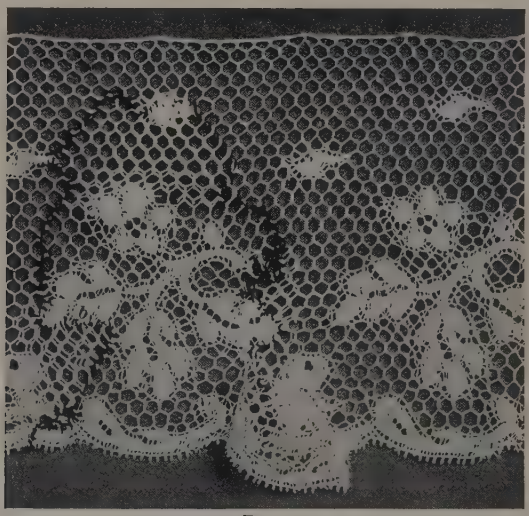


FIG. 23

In this condition, the mesh or the design in the fabric should appear unbroken. The illustration shows only a part of the surplus cut away.

This method of mending net or lace may be applied likewise to piecing or seaming net or lace when an inconspicuous joining is desired.

32. Mending Torn or Worn Curtains.—A quick and satisfactory method of mending curtains consists in dipping a piece of matching material in cold starch, applying it wet over the hole so that the grain of the material or the mesh and pattern outlines match, and then pressing it with a hot iron. The pressing will cause the patch to adhere to the material and make the mended spot

less conspicuous than a patch applied with stitching. You will have to repeat this process, however, each time the curtains are laundered, for the water will moisten the starch that holds the patch and cause it to loosen.

33. Mending the Worn Lower Edge of a Skirt.—Often a skirt wears out around the bottom before it becomes shabby anywhere else. Its appearance can be considerably improved and its period of usefulness lengthened if the worn part at the lower edge

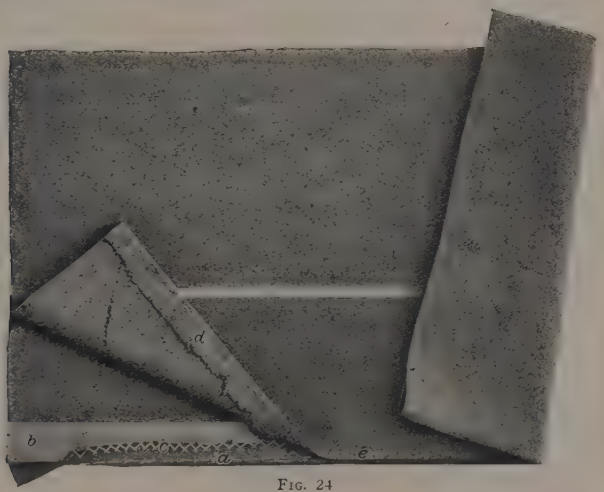


FIG. 24

is removed. To accomplish this, take out the stitches that secure the hem, turn the lower edge up a trifle more, and make the hem deeper; or, if necessary, cut the hem off at the lower edge and apply a facing.

If, for some reason, you consider it impractical to remove the stitches that secure the hem, you may follow the method illustrated in Fig. 24. Split the hem at the lower edge and turn the outside portion under $\frac{1}{2}$ inch or a trifle less, as at *a*. Slip a narrow bias strip of light-weight material, such as cambric, as at *b*, under this folded edge so that the edge of the strip is even with the fold, and baste this to the turned portion. Then catch-stitch the raw edge of the turned portion to the cambric, as at *c*, catching merely the turned portion and the stay strip. Finally, turn under the

inside portion of the hem, as at *d*, so that it extends to within $\frac{1}{8}$ inch of the lower edge and secure this with slip-stitching to the turned outside portion, as at *e*, taking care not to catch the stitches through the outside portion of the hem.

34. Altering Clothes for Growing Children.—The problem of continually altering garments is one that confronts practically every mother who has growing children. It is a simple matter to let down the hem in a skirt or a sleeve, provided sufficient allowance was made for such an alteration when the garment was originally cut, or to apply a facing if this will provide the necessary length. But to add even more length or to add width is a problem that must be carefully considered in order not to mar the appearance of the garment.

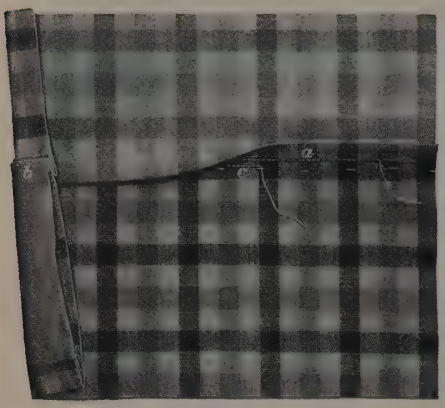


FIG. 25

35. *To lengthen a skirt*, if the lower edge of the hem is considerably worn or if the under side of the hem appears brighter than the right side, you may follow the method illustrated in Fig. 25. Stitch a narrow tuck near the original hem turn, as at *a*; then apply the facing and secure the upper edge by turning it under just below the row of stitching that holds the tuck and stitching this edge, as at *b*. Do not take this row of stitching through the tuck; rather, take it under the tuck, as at *c*. The tuck, besides including the worn part of the hem, will make less noticeable the difference in the appearance of the two parts of the dress. The only disadvantage of this method is that it does not provide all the additional length that the letting down of a hem ordinarily gives; but, if you do not require the full hem width, you will find this method very satisfactory.

When an extra piece of material must be used to provide sufficient length, conceal its joining in a tuck placed either above the

hem or at its upper edge, according to the width of the new piece employed. This method may be applied also to the lengthening of a sleeve.

36. *Inserting a band of contrasting material* by means of tucks, feather-stitching, lace, or machine hemstitching provides another method of lengthening a skirt or petticoat. Consider carefully the effect of this addition on the appearance of the garment as a whole before deciding to insert any contrasting material, for this will provide a trimming detail that, unless carried out in some other part of the dress, might appear as a foreign note and thus accentuate its purpose. For instance, if you wish to lengthen a dress of sheer material with a band of contrasting color in the same material, you might make the joining less severe by joining the band with insertion and then carrying out a detail similar in effect but considerably narrower in width in the sleeve or waist portion.

37. *To lengthen a slip or an underwaist* and make it larger in the armhole, open the shoulder seams and join the shoulder edges by means of a piece of self-material or straps of ribbon, insertion, or tape, according to the quality and trimming of the garment. However, do not make the straps so long that they make the armholes too deep or the neck line too low; rather, supply any additional length that is required in a slip by adding to the skirt portion, as previously suggested, or supply more length to an underwaist by adding to the lower edge.

If you use straps of ribbon or insertion at the shoulders, taper the shoulder edges of the garment so that they will blend into these straps, and finish the pointed ends in a neat, attractive manner. By securing the straps with lazy-daisy stitches or French knots in forget-me-not design, you will provide a very firm and dainty joining.

38. *To add width to an underwaist,* the method of inserting tapes between slashed edges is especially satisfactory and makes the garment more comfortable for warm-weather wear.

To add width in this manner, slash the underwaist the full length of the center front, bind the edges, and insert three pieces of tape, one at the upper edge, one at the lower edge, and one midway between the two. Make these tapes long enough to provide the extra width that is needed, and secure the ends underneath the

bound edges, turning them under and stitching or hemming them down neatly. This method will leave an open space at the center front, but the tapes applied in the manner suggested will hold the edges securely.

If enough width cannot be provided across the center back by readjustment of the buttons on the closing, slash both sides of the back lengthwise through the center of each section and insert tapes as suggested for the center front.

39. *To add length to bloomers or drawers*, if you do not wish to take the time to rip out the casing or remove the band in order to piece the upper edge, slash the garment 2 or 3 inches below the waist line or just below the lower end of the placket, cutting the upper and lower portions apart, and insert a band of matching or similar material. Cut this band wide enough to supply the extra length that is needed and join it by means of narrow, flat seams.

40. Mending Men's Shirts and Underwear.—The life of men's shirts and underwear can often be greatly prolonged if these articles are carefully mended when they begin to show signs of wear. Usually, the repairing is a simple matter and the result entirely satisfactory.

41. *Turning worn collars and cuffs* on men's shirts and boys' blouses when they are of the soft, turn-over variety is a very good plan if the remainder of the shirt does not show any marked signs of wear. If the collar is alike on both sides, you may simply reverse it and thus bring the unworn side of the collar outermost. To do this, rip the stitching that secures the turn-over portion to the collar band, reverse this turn-over portion, and stitch it again to the collar band.

If the collar band is cut in one with the turn-over portion, it will be necessary to rip the stitching that secures it to the neck line of the shirt, then reverse it, and baste and stitch it back in place, being very careful not to stretch the neck line of the shirt. Apply this same suggestion to the turning of the cuffs.

42. *Darning frayed edges of collars and cuffs* is often sufficient. If either the collar or the cuffs show only slight signs of wear, it will not be necessary to darn the worn portion other than to apply a few reinforcing stitches, but if the threads of the material are actually broken, stay the frayed edges well with darning-stitches

so that they will not tear out in the laundering. In doing the darning, be careful to take the stitches only through the interlining of the collar or cuffs and not through to the opposite side. Thus, the fact that the collar and cuffs are mended will not be evident from the right side when they are reversed.

43. *To remedy badly worn sleeves and cuffs* on a boy's blouse, cut off the sleeves at the elbows and simply hem the lower edge of the short sleeves that remain. Such blouses are suitable and very comfortable for summer wear and, besides, the short, loose sleeves provide greater freedom and relieve the strain across the shoulders, thus prolonging the life of the blouse.

44. *To mend a man's shirt at the neck*, where it is worn thin but not definitely broken through at the tender places by the points or edges of the collar, cut a piece off the tail of the shirt, place it neatly underneath the worn spots so that the stripes or figures match, and carefully darn this in place. If the places are badly worn, the most satisfactory way to mend them is by means of a set-in patch.

45. *To mend a hole or tender place* where buttons are pulled out, carefully darn a small piece of material underneath so as to give strength. Then, when the button is sewed directly over the darned place, the mend will scarcely be visible.

46. *To mend a man's summer underwear*, which is usually made of soisette or coarse dimity, it is better to strengthen the torn place than just to sew it up. The most favored way to do this is to put a piece of soft muslin underneath, make a long stitch on the sewing machine, and darn back and forth with the machine stitch until the patch is neatly and securely attached to the garment.

Sometimes, such garments have a knitted section straight across the back of the waist line. The tearing of this usually indicates that the garment is short in the back, and a strip of material, say 1 to 3 inches in width, should be seamed in to prevent another tearing.

CHAPTER IX

HOUSEHOLD SEWING

ASPECTS OF HOMEMAKING

1. A simple but satisfactory branch of sewing consists in the making of attractive fabric furnishings for the home. Even if there is only one room that one may call one's home and that a bedroom, a cozy, home-like atmosphere may be given to it by choosing the proper window decorations and floor coverings and by giving thought to counterpanes, pillows, scarfs, and other necessary furnishings, all of which can be made at home.

2. These articles have such a definite appeal for almost every one and as a result Fashion has come to play an important part in their regulation. Consequently, although fashion changes are not so rapid as in dress, they are of sufficient concern to necessitate their being considered and followed if rooms are to have a consistent, satisfying tone.

To keep in touch with style changes in home furnishings should prove a simple, yet fascinating matter, as stores or departments carrying art goods, the home departments of magazines, and various catalogs offer, in season, many helpful suggestions and practical ideas. The displays will help the observing woman in exercising her own ingenuity to the end that, with sewing skill and right color combinations, delightfully satisfying results may be obtained. This is especially true if she is enthusiastically interested in achieving a definitely planned effect.

3. To make attractive articles for the home, it is essential to apply dressmaking skill to the sewing of them and artistic taste to their color and arrangement, ever remembering that cushions, over-draperies, scarfs, coverlets, and, in fact, all household furnish-

ings require more thought as to sewing deftness and color appropriateness than as to sewing exactness. The same principle applies here as to millinery, for instance, for it is a well known fact that an artistic milliner can often produce more unusual, yet satisfying, results than a dressmaker who may be tempted to plan and sew for service rather than for effect.

4. This chapter is designed to help you by advising you as to materials and styles for articles that are made in the home, as well as to explain such construction details as the correct widths of hems, the required amount of fulness, and the right proportions for them. It is expected that the sewing skill you acquire from the Instruction Books will qualify you to develop any of the articles described or any others that you may especially desire.

TABLE LINENS

PURE LINEN

5. Fresh Linen a Sign of Hospitality.—Much romance is associated with the white, satiny cloth of hospitality—linen. Every home, however, cannot afford beautiful linens, and yet all homes can be hospitable with a clean cloth always in readiness for even the unexpected meal-time guest.

6. Scope of Linens.—When linens are considered, you perhaps visualize the exquisite French linens that are so beautifully designed and are so leathery and firm to the touch. Or you may think of the table linens that are elaborately embroidered and trimmed with real lace, such as lunch, breakfast, and tea cloths. Then, too, you may think of dinner cloths that are monogrammed but not often lace trimmed, or banquet clothes that are usually the reverse. All such linens have their place, but the average woman is concerned chiefly with the selection of much less pretentious linens. If she can have only one dinner cloth, she should choose this with the greatest care as to appropriateness, endeavoring to make the best selection from the many designs and qualities offered.

7. Some housewives buy unbleached linen and bleach it themselves by wetting it and placing it on the lawn in the direct rays of the sun. This is a very practical way of saving money and prolonging the life of linen. Artificial bleaching often weakens the

linen fiber, and although not all linens are bleached in this way, a stronger fabric may be had if the bleaching is done at home.

8. Table linen may be procured silver-bleached as well as unbleached. The former has three different grades, quarter, half, and three-quarters. In the purchase of linen, either unbleached or silver-bleached, it is well to remember that a good, medium quality has 180 threads to the inch.

LINEN SUBSTITUTES

9. Mercerized Damask.—Good linen is expensive, so many housewives purchase mercerized damask or cotton for table cloths. For ordinary use, these substitutes prove very satisfactory, but as the mercerization disappears with laundering, the cloths become dull and often present an unsatisfactory appearance. A linen cloth for which one pays only a third to a half more than for a mercerized one is usually less expensive, and certainly more gratifying, in the long run because of its appearance and the length of time it can be used when carefully laundered and mended.

10. Heavy Cottons.—Certain heavy cottons, both white and colored, such as crash or imitation linens of plain or novelty weave, make interesting cloths or runners with napkins to match, and they add an attractive touch to the porch, lunch, or tea table. These may be finished with a crocheted edge, with a cross-stitched or blanket-stitched hem, by drawing threads of the material and replacing them with colored threads to form a hem line or design, or in any of the numerous other ways that Fashion may suggest from time to time.

SIZE OF LINEN PIECES

11. Table Cloths.—The size of table linens depends on the size of the dining table. The following measurements are given to help you when selecting cloths:

Width Inches	Length Inches
72	72 to 144
81	81 to 126
90	90 to 126
108	108 to 216
126	126 to 234

Lunch and breakfast cloths are smaller than dinner cloths. They may be square, round, or oblong, and their sizes are generally 26, 54, 72, 80, and 90 inches. The materials used for these cloths include heavy crash, round-thread linen, and cotton substitutes.

Runners or oblong cloths are very pretty, their size depending on the kind of material selected. Crash and certain other kinds of linen may be purchased in narrow widths suitable for this purpose.

12. Napkins.—The ideal arrangement is to have napkins of the same pattern as each table cloth. This is not always possible, but it is advisable to match the cloth in the same material. An important point to remember is that lunch napkins should be used with lunch cloths and dinner napkins with dinner cloths.

The size of napkins varies from the small breakfast napkin to the large dinner size, as follows:

	Inches Square
Breakfast napkins	16 to 18
Lunch napkins	18 to 22
Dinner napkins	22 to 32

In many of the novelty-cloth napkin sets for special occasions, however, the napkins are made in 12- to 16-inch squares.

13. Lunch Sets.—Lunch sets of Madeira or Italian embroidery or of other hand work make pleasing additions to one's linen store. The Madeira and Cluny sets usually come in four sizes, the tumbler doily, the bread-and-butter doily, the plate doily, and one large doily for the center of the table. The three smaller sizes are generally 4 to 6 inches, 6 to 8 inches, and 8 to 10 inches, respectively.

A dozen of each size of doily is generally included in a set, but when the family is small, it is unusual to serve more than eight people at lunch. Consequently, many women, when making doilies, make but eight of each kind and one center doily, a set comprising 25 rather than 37 pieces.

14. The Italian sets usually consist of an oblong or a square centerpiece and oblong plate doilies, which are large enough for the plate, the tumbler, and the butter plate. The usual size for this style is 20 to 24 inches for the large piece and 12 to 18 inches for the small ones.

15. Cotton materials of a heavy quality are made up in a great variety of colors and in square, oblong, oval, and round doilies. The Japanese printed designs in blue have periods of popularity.

LINEN SUPPLY

16. The bride-elect often wonders how much linen she should prepare for her new home. She does not wish to lay in a stock that would not be practical, neither does she want to lack any needed pieces when entertaining.

17. Linen for Entertaining.—The question of entertaining really has a great deal to do with the choice of linens. For example, if afternoon tea is served regularly, tea cloths and napkins are essential. Also, they are equally necessary for evening parties where small tables are set for refreshments. The quantities of extra linen needed will have to be decided by the person herself and will depend entirely on the extent of her entertaining.

18. Linen for General Use.—For ordinary use in most households, the following list includes what would be practical:

1 large dinner table cloth
1 dozen napkins to match
and
3 every-day table cloths
1 change of every-day napkins
2 lunch cloths and sets of doilies
1 change of lunch napkins
or
4 to 6 every-day table cloths
2 to 3 changes of napkins

Such a supply will probably be considered small by some housewives and generous by others, but to the inexperienced woman it will give a working basis for the planning of her supply of linen.

ECONOMY APPLIED TO LINENS

19. Use of Two Small Cloths.—An idea that some housewives find economical is to use two small cloths of the same pattern instead of a large dinner cloth by lapping the edges under a large centerpiece. The small cloths are easily laundered and can be

used occasionally for every-day wear to keep them white. As an economical measure, this is worth trying, but there is, of course, a charm about an unbroken length on a dinner table which can be produced only by the use of one cloth.

20. Saving Linens from Wear.—There is also the matter of getting the maximum wear out of linen. Table cloths usually wear out where they fall over the table edge and along the creases in which they are habitually folded, leaving some parts only half worn. Many women use the better sections of the cloth to make napkins and tray cloths for every-day use.

A good way to prevent a line of wear along the creases is to cut 1 inch from one end and one side of the cloth, just as it begins to wear, so as to bring all of the creases in new places, and then to refinish these edges.

KITCHEN LINENS

21. Articles Included Under Kitchen Linens.—In many households, kitchen linens do not receive their due share of attention, but they are of sufficient importance to demand consideration. These linens fall naturally into several classes; dish towels, dish cloths, hand towels, and oven towels, if one does not use pot holders.

22. Dish towels generally include checked glass toweling, crash toweling, and flour and sugar sacks.

23. *Glass toweling* makes very satisfactory towels because it leaves no lint on articles wiped with it. It is, however, rather light in weight and soon becomes wet.

24. *Crash toweling* has, in many homes, been entirely supplanted for dish towels by flour and sugar bags, and not unjustly so, for the cost of these bags is small and after a few launderings the material is as soft and absorbent as the crash toweling.

25. Some housewives find the cheap grades of *Turkish towels*, or *terry cloth*, most satisfactory for dishes. These towels are soft to handle, absorb moisture quickly, and leave no lint.

26. Hand towels of *linen crash* find favor in most homes.

27. Dish cloths should be of some porous material, such as cheesecloth, that can be wrung very dry when necessary. Knitted cloths of soft cotton are ideal, or the good parts of worn towels may be hemmed for dish cloths. In some stores, it is possible to purchase dish cloths of square mesh that are most satisfactory.

Oven cloths may be of the same material as dish cloths.

28. Weekly Supply of Kitchen Linens.—The essential thing in preparing kitchen linens is to provide a supply that will be sufficient to insure absolute cleanliness. The following is a good basis on which to begin:

12 dish towels
6 may be glass towels
6 may be crash towels
2 oven cloths
12 hand towels
3 dish cloths

29. Applying Tape Hangers.—For convenience, kitchen and hand towels should be provided with hangers. These are

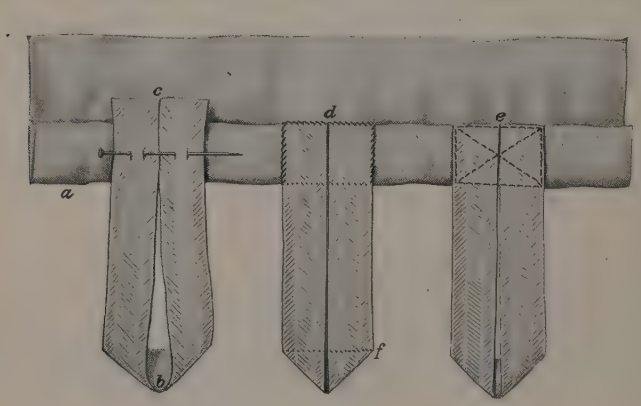


Fig. 1

generally made of tape and are applied merely at one corner or at two corners that are directly opposite, in the manner illustrated in Fig. 1. After turning the hem but before securing it, pin a piece of tape about 6 inches long in position, as at *a*, taking care that the loop end folds, as at *b*; next, turn the ends at *c* inside the hem.

If the hem is to be put in by hand, then overhand the tape as at *d*, taking the stitches from the hem side along the upper ends and the sides of the tape and then from the right side to secure the tape along the lower edge of the hem.

If the hem is to be machine stitched, stitch the tape as at *e*.

If you prefer not to have the loop end open, overhand or stitch it flat, as at *f*.

BATHROOM LINENS

30. Bath towels, as a rule, are made of terry cloth, that is, Turkish toweling. If time permits, the terry cloth may be purchased by the yard and made into bath towels, but this is rarely an economy, as the ready-made towels can be purchased at a moderate cost.

31. Hand towels may be made of linen, cotton, mercerized cotton, or Turkish toweling, but the most favored ones are made of linen. The cotton in huckaback, plain or diaper pattern, often becomes gray and, unless carefully laundered, stays dingy. The Turkish hand towels, because of their roughness, are preferred by some people.

32. Guest towels are made of the same materials as hand towels. Occasionally, colored-linen guest towels are in vogue, and at such time colored linen can be purchased in towel width suitable for hemming and ornamenting.

33. Size of Towels.—The size of towels varies greatly. The guest size, which is smallest, is about 14 by 20 inches; the hand or face towel, 16 to 18 inches by 32 to 36 inches; and the bath towel, generally 24 by 45 inches.

34. Supply of Towels.—It is a good idea to have a comparatively large number of guest towels if you do much entertaining, for the laundering of the small towel takes much less time than that of the large one. The following supply of towels is usually adequate for a home:

6 hand towels per person
3 bath towels per person
12 guest towels

35. Wash Cloths.—Turkish face cloths made of unworn parts of old towels, finished with plain hems or crocheted edges are very satisfactory for wash cloths. If you prefer, face cloths made of knitted material or terry cloth may be purchased ready-made.

36. Bath Mats.—Bath mats are generally made of very heavy terry cloth or a soft cotton pile fabric resembling velvet carpet. They are woven in attractive designs or plain colors and vary considerably in size. It is generally advisable to purchase such mats ready-made.

BED LINENS AND FURNISHINGS

MATTRESS COVERS AND PADS

37. Mattress Covers.—Covers for mattresses are usually made of a good, heavy grade of unbleached muslin, and consequently can be laundered easily and often. To keep the ticking of the mattress fresh and clean and thus add to both its appearance and its hygienic value, mattress covers have been devised.

38. To make a mattress cover, cut two pieces of muslin the width and length of the mattress to be covered, plus $1\frac{1}{2}$ to 2 inches for seams so as to insure an easy-fitting cover. Then cut two long strips of muslin the length of the mattress and the width of the depth of the mattress plus seam allowance and two shorter strips equal in length to the width of the mattress and as wide as its depth plus seam allowance. Sew the long strips to the sides and the shorter strips to the ends of the large pieces with a plain or French seam to form a boxed cover. One end should be left open so that the mattress may be slipped in and the cover then closed with coarse hand sewing or strong snap fasteners.

39. Mattress Pads.—Many housewives find the use of pads a satisfactory protection to mattresses and use them either alone or in addition to mattress covers. Pads are made somewhat smaller than the mattress over which they are used—about 2 inches both in width and in length—and they are finished in much the same way as a quilt except that they must be more closely and firmly quilted. Occasionally, the knotted pad is used, but it must be very closely tied to make it satisfactory. Mattress pads may also be purchased ready-made for regulation-sized beds.

40. Another practice often resorted to as a mattress protection is the use of worn quilts. After a light-colored cotton quilt has become worn, the sides and ends may be cut away and the edges neatly bound. These quilts, of course, are not so firm and pad-like as the regular pads, but they afford a very satisfactory protection.

SHEETS

41. Materials.—Linen is the luxurious material for sheets and pillow cases, but few housewives can afford it for general use. Cotton sheeting, if of medium weight, is more economical and gives perfect satisfaction. Light-weight muslin becomes wrinkled and wears out quickly, while the heavy grades are often hard to handle in laundering.

42. Measurements.—One of the most important things to remember, when making or buying sheets, is to have them sufficiently large to cover the mattress and to tuck under on all four sides. Then they can be put on with mitered corners in true hospital style.

To meet all its requirements, a sheet should be $\frac{1}{2}$ to $\frac{3}{4}$ yard longer and wider than the mattress. Sheeting may be purchased by the yard in various widths. In the stores in some localities, the salespeople speak of the width of sheets in the number of quarter yards in width; that is, 63-inch sheeting would be called "seven four;" 72 inches or 2 yards, "eight four"; and so on. Sheeting may be obtained in 81- and 90-inch widths, also.

43. Sheets may be purchased ready-made, if desired, in sizes that are right for regulation-size of beds. The sizes are as follows:

Sizes Inches	Sizes Inches
62 by 90	81 by 90
63 by 95	81 by 99
72 by 90	90 by 96
72 by 108	90 by 108

44. Repair of Sheets.—Occasionally, a sheet becomes torn in the corner where it comes in contact with the spring of the bed. The best method of mending this kind of tear is to patch it neatly.

Single-bed sheets become very thin and sometimes tear through the center while the outer edges are still very strong. An easy method of repairing such a sheet is to cut it in half lengthwise through the thin section, lap the two selvage edges about $\frac{1}{4}$ inch, stitch them down flat with the sewing machine, and then hem the raw edges. The life of the sheet may be prolonged considerably when repaired in this way, for the selvage edges will receive the hard wear and the worn part will be tucked under at the sides.

In cases where large sheets are badly worn in the center, it is often economical to cut them down to fit smaller beds by splitting them through the thin portion, joining the two selvage edges as previously suggested, and then cutting away as much as possible of the worn part before hemming the raw edges.

PILLOW CASES

45. Material for Home-Made Slips.—Some persons use linen for pillow cases, especially if they are embroidered or trimmed in some way, but generally pillow cases, or pillow slips, are made of muslin *tubing* that is woven double without a seam. The tubing comes only in 42- and 45-inch widths, so that if neither of these fits the width of the pillow it is better to make cases from ordinary muslin.

46. Ready-Made Slips.—Ready-made slips may be purchased in stock sizes. In a good grade, they are very satisfactory, but they are more expensive than home-made ones. Another disadvantage is that they are sometimes made on the cross of the material, a feature that makes them difficult to iron and also takes away from their life.

The sizes of ready-made pillow cases are:

Sizes Inches
42 by 36
45 by 36
45 by 38½

47. Repairing of Pillow Cases.—If pillow cases made of tubing are worn thin in the center, their life may be lengthened by cutting across the seam end, turning the lengthwise creases, or

fold edges, so that they will come in the center, and making a new end seam.

Pillow slips with embroidered or decorated ends are often too valuable to discard. Their usefulness may be prolonged by cutting away the worn part just above the decoration and joining this to a new piece of tubing of a cheaper grade than the original by means of a tiny tuck or group of three tucks, so as to make the joining less noticeable. This addition may also be made by means of machine hemstitching, a narrow lace insertion, or fagotting.

48. Day Slips.—Day slips are often used to give an attractive appearance to the bed during the day. These are generally a trifle larger than the pillow cases and are open at both ends. They may be embroidered or trimmed in any desired way to be in harmony with the room.

MONOGRAMS ON BED LINENS

49. Style.—Monograms for bed linens change with the fashion as do other linen markings. In all cases, embroidery books or art needlework departments should be consulted for artistic letters. If conservative markings are chosen, such as old English, and extreme care is given to the workmanship, the effect should be attractive for a long time.

50. Position.—The position of the monogram may vary according to the fashion. As a general rule, however, the monogram on a sheet is placed on the top sheet 1 to 4 inches above the hem in the center, so it will show when turned down on the bed.

For pillow cases, the monograms are placed in the center of the open end, the distance from the edge depending on the finish employed.

For pillow slips in which a seam appears on one of the lengthwise edges, care should be taken to place the monogram so as to have the seam at the bottom when the pillow slip is in use.

BEDSPREADS OR COUNTERPANES

51. Hand-Made Spreads.—Among hand-made spreads, there are the lovely blue-and-white coverlets of our grandmother's day and the numerous types of hand-made spreads that are knitted

either in blocks or in strips. Then, too, there are the attractive crocheted spreads made of alternate strips of linen and coarse crochet.

Unbleached muslin spreads with strips of cretonne as a trimming and those having appliquéd or embroidered designs are sometimes in vogue and often used to carry out a definite color scheme.

Flounced counterpanes, usually of light-weight material, are used for Colonial or box beds.

52. It is sometimes the fashion to make a light-weight counterpane from 1 to $1\frac{1}{4}$ yards longer than a regulation spread so as to be able to draw it up over the pillows. When used in this way, it is tucked in at the bottom and top of the pillows and gives the appearance of a roll.

Unattached pillow spreads to match the counterpane may be made of a separate strip of material. These are usually the width of the counterpane and from $\frac{3}{4}$ to 1 yard wide.

53. Manufactured Spreads.—The manufactured bedspreads are of four types: Marseilles, satin Marseilles, piqué, and seersucker, the latter being generally termed *dimity spreads*.

54. Marseilles spreads are heavy and are made of a soft cotton thread, generally in stripes or honeycomb effect, and, as a rule, have elaborate raised floral designs and a background of slightly raised figures.

55. Satin Marseilles spreads are lighter in weight and very much firmer in texture than Marseilles spreads, and have a smooth background with figures that stand out very plainly. These spreads have a highly mercerized finish that gives them a smooth, satin-like appearance.

56. Piqué spreads have, as would be supposed, a fine, rib-like effect.

57. Dimity spreads are light in weight and have a striped, crinkled appearance. Such spreads are frequently used in hospitals because they are so easily laundered.

58. Sizes of Manufactured Spreads.—These manufactured spreads are woven in the following sizes:

	Sizes Inches
For single bed	72 by 90 72 by 100
For three-quarter or double bed when spread is tucked in	80 by 100
For double bed	90 by 100
For extra-size bed	97 by 116

59. Repairing Manufactured Spreads.—The mending of a manufactured spread is sometimes a problem. The best method of mending the Marseilles and piqué spreads is to darn them by means of Dexter cotton of a size that matches the thread of the spread. The seersucker spreads can be inconspicuously patched.

BLANKETS

60. Wool Blankets.—For cool nights, a supply of bedding that will provide warmth and yet be light in weight is required. For this purpose, nothing is more satisfactory than wool blankets, as cotton blankets do not have the warmth in proportion to their weight that wool blankets possess. Yet, the greater the percentage of wool, the greater the care that must be exercised in washing the blanket.

Between the pure cotton and the 98-per cent. pure wool blanket, there are many grades. In a well-heated house, blankets of medium percentage, say 60 to 80 per cent. pure wool, are perfectly satisfactory.

61. Binding Blankets.—Two blankets are usually woven in one piece, but most housewives cut them into two separate ones for ease in handling and then finish the cut edge either with blanket-stitching or with a binding.

A popular method of finishing consists in using a ribbon binding that matches or harmonizes with the stripe in the blanket. This is basted over the edge so that the ribbon edge on the wrong side of the blanket extends $\frac{1}{16}$ to $\frac{1}{8}$ inch beyond that of the ribbon edge on the right side. Then both edges are caught by stitching from the right side of the blanket.

Besides ribbon, there is on the market a blanket binding that may be applied in the same manner as the ribbon.

62. Blanket Sizes.—Blankets are manufactured in the following sizes:

	Sizes Inches
For single bed	60 by 80 60 by 90
For three-quarter bed	72 by 82 72 by 90
For double bed	76 by 84 80 by 90

63. Repairing Blankets.—The mending of blankets can best be accomplished by darning. By the time a blanket is in a condition necessitating mending, most of the nap has worn off so that the darned place does not appear very different from the blanket itself. In some cases, a set-in patch may be necessary, and if the patching is neatly done it will prove very satisfactory.

COMFORTABLES

64. Material.—So attractive are the materials for home-made comfortables and so pleasing are the results that can be gained, that many homemakers make their own comfortables. Materials that may be used for this purpose are cotton challis, silkaline, seco silk, cheesecloth, and even light-weight cretonne.

Many persons prefer the cheesecloth for wool-clipping filled comfortables, for they can be washed easily. Cotton or wool batting and sheet wool are also used as fillings. Down is a very soft, light filling found in some of the ready-made comfortables and much used in home-made ones. These materials may be bought in large bats of two or three pounds, which unfold into a square and prove especially satisfactory for comfortables that are to be tied because they insure a smooth, unbroken surface.

65. Quilting Frames.—One of the essentials in the making of comfortables and quilts is a quilting frame. Such a frame consists of four sticks, each about 8 feet long and on one edge of which narrow strips of ticking have been tacked, and four clamps for holding the sticks together at the corners. The frame should be placed so that its corners have the proper support and it is held at a height that is convenient for the worker. The backs of chairs make very good supports for this purpose.

With the frame in position, the edges of the comfortable or quilt, with its lining and filling, are sewed or pinned firmly to the ticking strips. When the entire quilt is attached, the material is held firm by the sides of the frame, which are securely clamped to hold it in position for working.

66. Size of Comfortables.—Ready-made comfortables generally come in one size, which is large enough for a double bed—72 by 78 inches. However, when comfortables are made at home, a size that fits a particular bed can be made. It is well to have a comfortable a generous $\frac{1}{2}$ yard wider and $\frac{1}{2}$ yard longer than the mattress. This size gives sufficient material for cutting off and refinishing the ends when they become badly soiled, without making the comfortable too small.

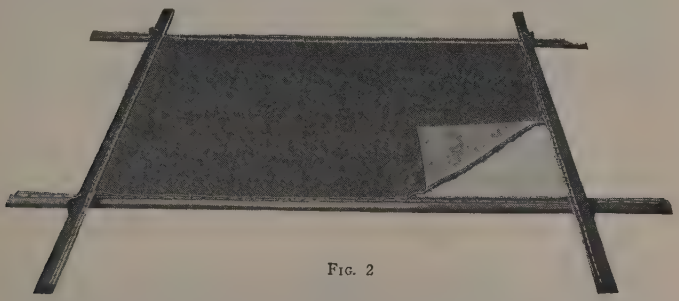


FIG. 2

67. Protection for Comfortables.—To protect comfortables from becoming soiled along their upper edge, a piece of cheesecloth may be attached there. Simply cut a strip of white cheesecloth about 24 inches wide and sew it over the end of the comfortable. Many thrifty housewives use the same method for the protection of their best blankets.

68. Making Comfortables.—A comfortable should run lengthwise of a bed. This means that for a double bed two widths and part of a third of 30-inch material are needed. Set up the quilting frames as directed in Art. **65** and pin the comfortable to the frames, as in Fig. 2, which shows how it will appear after it is partly pinned in the frames. Be very careful about the pinning, as shown at *a*, Fig. 3, in order that all the edges may have the same tension and the comfortable material may not be pulled apart.

69. Tying Comfortables.—When a comfortable of figured material is to be tied, usually the pattern can be used as a guide for the placing of the ties. When plain material is employed, a paper guide, as shown in Fig. 4, should be made.

Fig. 3

Decide on the number of inches you wish between the ties, this usually varying from 4 to 8 inches, and then cut a strip of paper of this width and notch it at the proper intervals. For example, if the distance between the ties is to be 6 inches, the paper strip

Fig. 4

should be cut 6 inches wide and as long as the width of the comfortable and then notched on each edge every 6 inches. Place one edge of the guide along the edge of the comfortable and pin it securely in place. Then put in the ties at every notch indicated on the guide.

70. Thread for Tying Comfortables.—For tying comfortables, various threads are used, such as wool yarn, ribbonzine, heavy mercerized floss, and even baby ribbon. Occasionally, Dexter cotton and wool yarn are used together, the cotton tying the two thicknesses of the comfortable together and the wool being used to make small rosettes that are tied with the cotton to the comfortable. These rosettes, when cut, are very fluffy and give a desirable finish to the comfortable.

The tiny bows of ribbonzine shown at *b*, Fig. 4, make very attractive ties. To prevent the bow from coming untied, it is advisable to take an extra stitch through the bow, as indicated by the needle at *c* in the illustration.

71. Edge Finishing for Comfortables.—After the tying of the comfortable is complete, the edges must be finished. For fancy comfortables, the two raw edges are turned in flat and sewed together by the machine or by couch-stitching. Sometimes two to five rows of machine or hand stitching are placed around the entire edge of the comfortable, the spacing between the rows of stitching being made from 2 to 3 inches apart. A binding is a very common method of finishing. Then, too, if the lining, or the back, is made 1 or $1\frac{1}{2}$ inches larger than the top portion, the lining can be turned over the top to give the appearance of a binding.

PIECED AND APPLIQUÉD QUILTS

72. The term *quilt* is generally used to designate a bed covering made by stitching together, in a certain design, two layers of cloth or patchwork and an interlining. The stitching, or quilting, may be worked over the surface in plain figures or it may follow very complicated designs, and it may be done by hand or by machine.

73. Filling for Quilts.—For filling quilts, ordinary cotton batting may be used, but for quilts upon which very fine work is to be done, cotton sheet wadding is preferred because of its smoothness and lack of bulkiness. Oftentimes worn blankets may be very satisfactorily used as the filling for quilts.

74. Origin of Pieced Quilts.—Few of the present generation have a large store of pieced quilts, as those were made in bygone days when materials were considered more valuable than time or

at least as much so. Then, all materials were woven on hand looms, and naturally the scraps that were left after the finishing of a garment were prized. The larger pieces were generally used for patchwork quilts, while the smaller pieces were cut and sewed for carpets and rugs. Though comfortables have largely supplanted quilts, it is not unusual to find persons at the present time who make very beautiful patchwork quilts.

Many elaborate patterns are used for these pieced quilts. Some of them have appliquéd, or top-sewed, patches, as they were called when Fashion introduced them.

75. Piecing of Quilts.—Quilt piecing has always been considered good as practice work for beginners in sewing because of the accuracy that is necessary in cutting and stitching. To have a wholly satisfactory quilt, jagged joinings must not exist. A careful worker will take great pains to have all blocks the same to $\frac{1}{16}$ inch, which means that each piece for a block must be cut true with the grain of the cloth and sewed together with even seams. Then, in putting the blocks together, more care than in piecing is necessary so that the blocks will meet exactly at all points. To insure this, many pins should be used along the line of seaming.

76. The piecing of a quilt usually follows some geometric design, unless it is of the crazy-patch type, where the pieces, just as they are, are sewed together or basted on a lining large enough to form the quilt. The edges of the joinings in pieced quilts are often covered with catch-stitching or other fancy embroidery stitches. At one time, all pieced quilts were made entirely by hand, but at the present time quilts are often pieced by machine.

77. Material for Back of Quilt.—The back of a quilt of wash material may be white or of a color that matches the prominent color or tint in the piece-work. The material of the back should be soft and in keeping with that used in the piecing, as fabrics similar in texture will quilt together much more easily than if one is over-firm or flimsy.

78. Setting Up the Quilt.—For hand-quilting, the pieced top is set together complete, the size of this determining the size of the bottom piece. When the bottom piece is seamed together, both the top and the bottom should be pressed carefully from the wrong side so that both are entirely smooth. Then the bottom

piece is put in the frames with the seams up and covered with a very smooth, thin layer of cotton or filling. The top is carefully laid on so as not to disturb the cotton in any way and it is neatly stretched in place just the same as for a comfortable.

79. Marking for Quilting.—When this is done, the markings should be made for quilting. These are usually made with faint-colored chalk, the idea being to use a color of chalk that will not discolor the fabric enough to be evident after the quilting is completed. Some use the chalk free-hand in marking a design, but the safer and more accurate way is to prepare a pattern of heavy-weight paper, shaping it just as you want the quilted lines to appear, and then use this as a guide in marking the design, which may be square, diamond, fan, or feather shape, the feather shape being, perhaps, one of the most difficult designs to do.

If the top is an appliquéd one, the marking may be omitted as the quilting may be done around the appliqué designs and the spaces between then filled in with square or diamond quilting.

80. Procedure in Hand Quilting.—After the design is marked, thread a No. 7 or 8 sewing needle with medium-weight thread, usually white. The good quilter takes just enough thread in the needle at one time to do one marking or space, so that she has fresh thread for each row and no beginnings in the middle of a row of quilting. To start the quilting, tie a small knot in the thread and pull the knot through the fabric so that it is imbedded in the cotton and entirely concealed. Proceed then with the quilting, which is, in reality, running-stitches, always making sure that each stitch comes through all thicknesses. The left forefinger usually follows underneath to make sure of this; consequently, it is advisable to wear a small piece of adhesive tape or a bandage or a second thimble to protect the finger from needle pricks. When the row of quilting is done or the needleful of thread is used, finish it over with two or three tiny back-stitches, which should hold it securely.

81. Procedure in Machine Quilting.—Quilts of plain material are often quilted by machine in squares or diamonds, or with lengthwise stitching, the quilting being done easily with a quilter as a guide.

To prepare the quilt for machine quilting, put it in the frames in the regular way. After it is stretched tightly in place, start

to roll from one side, turning the roll over toward the top of the quilt. As the quilt is rolled, the end pieces of the quilting frames may be taken out, leaving just the two side strips. One of these may be slipped under the arm of the sewing machine. Then the quilter is adjusted to mark the desired width and the quilting started. The roll will serve to keep the quilt in position while the quilting is being done. Quilt the material with lengthwise stitching, extending the quilting across the entire width. Then remove the side pieces of the frames and put the quilt on the machine and quilt it in diamonds or in squares, as you choose.

82. In machine quilting, a long stitch is often a temptation because the stitching can be completed more quickly, but a medium-length stitch is much more attractive and much more satisfactory when the quilt is completed. Some prefer to use a short stitch and then to stretch the quilt a little bit as the stitching is being done to give a medium-length stitch. This will avoid any breaking in the stitching line which might occur after the quilt is finished if the stitching is not elastic enough.

DOILIES, RUNNERS, SCARFS

83. Fashion is very solicitious about such details of home furnishing as doilies, runners, and scarfs, and justly so, for they play an important part in protecting furniture, in bringing out beautiful color effects, in keeping a room harmonious, and in attaining the unusual touch so much desired.

All kinds of materials are employed for such articles, from leather and felt to delicate silks and laces. Fashion usually dictates when these materials should be used, but the general character of the room should be taken into consideration if the best results are to be attained.

84. **Doilies** vary in size and shape and should be made to agree with the furniture on which they are to be used and to afford the protection that they are expected to give. They are generally made round or oval, of white or ecru linen, and with embroidered or lace-trimmed edges.

85. **Runners** and **scarfs** are similar to doilies so far as materials are concerned, but they are generally made to match the

curtains or draperies of a room. They are used on tables, dressers, buffets, and similar pieces of furniture.

86. *Table runners* may be made in various widths, but they are usually 16 to 24 inches wide, depending on the table, and of a length to hang well over the edges. They must be firm enough to hold in place well.

87. *Dresser scarfs* may match the counterpane or the curtains; or, a bedroom may be so furnished that the curtains, counterpane, and dresser scarfs are alike. An important point to consider in connection with these scarfs is protection, it being usually advisable to make them fit the dresser top exactly.

88. *Buffet covers* may be made like table runners or they may be in sets of two or more doilies, according to fashion.

CUSHIONS

89. The charm of many a room depends on a great number of gay, fluffy cushions. These bits of comfort lend the cozy, homelike air that is often sought for in vain; consequently, their importance should not be overlooked. They may be introduced into practically every room, small ones to tuck into large chairs and large firm ones to serve as foot rests.

Cushion covers are made both simple and elaborate of such materials as silk, lace, leather, cretonne, velour, tapestry, rep, terry cloth, and linen. At times, they are shirred, tucked, plaited, embroidered, appliquéd, and even beaded. They may be made round, square, oblong, or in roll effect.

WINDOW DECORATIONS

SELECTION OF CURTAINS

90. Probably no other item of home decoration gives the homemaker more pleasure and yet more concern than do the selection and proper draping of her curtains. She must remember that they should be in harmony with the decoration of the room, and yet practical in order to insure coziness or privacy. In an attempt to accomplish one effect, the others should not be overlooked.

Window draping is governed chiefly by the general character of the room, in which figure conspicuously the height of the ceilings, the amount of light admitted, and the number, size, position, and architecture of the windows. Since these details vary greatly in different houses, no decided rules can be given. With the proper care exercised, however, the material may be selected and the arrangement planned so as to give the appearance of good taste and still not exceed the right cost.

TYPES OF CURTAINS

91. An idea of the kinds of curtains in general use and the usual type of windows should prove helpful in deciding the style of decoration best suited to certain windows.

92. **Glass,** or **sash, curtains,** which hang close to the window glass either from the top or from the center are made of very sheer material, are hung straight, and are usually finished with a wide, plain hem. They should just touch the window sill.

93. **Panel curtains** furnish a means of decorating windows where it is advisable to have curtains without fulness. Such curtains are hung from the top of the window, close to the glass, and are woven in various widths in many attractive patterns.

94. **Draw curtains** are often used as a substitute for roller shades. These may be used as overdraperies and drawn together over the net curtains, or they may be made of pongee or other soft, light-weight material and serve as the only decoration for a window. This idea is very often carried out in the treatment of sun-parlor and casement windows. In this way, they serve the twofold purpose of insuring privacy and providing an attractive means of decoration.

This arrangement of curtains also proves satisfactory as a covering for built-in book-shelves and for French doors, and thus affords an opportunity to introduce a pleasing color scheme into a room.

95. In making draw curtains, it is necessary to sew small rings at equal distances to the back of the heading, as shown in Fig. 5, placing them far enough below the top of the heading to conceal them. About 8 yards of cord is required for a window of ordinary size; also, two pulleys and two small weights to hold the

ends of the pulley-cord in place are needed. The cord is run over one pulley, as at *a*, and through the rings to *b*, where it is tied in a single knot. Then it passes through the rest of the rings over the other pulley, as at *c*, and back through the rings to *d*, where it is tied again. Then it passes through the rest of the rings and over the first pulley again. Pulling one of the weights closes the curtains and pulling the other one opens them.

The curtains should be secured to the window frame in the upper left- and right-hand corners to hold the outer edges of the curtains in place when the cord is drawn. This may be done by placing two small hooks in the window frame and fastening a small ring in each corner of the curtain, as shown here.

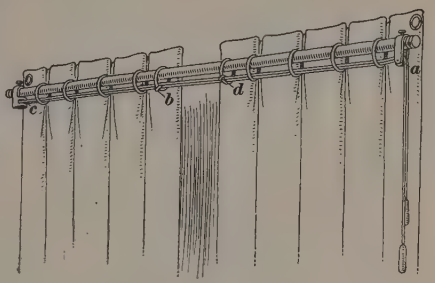


FIG. 5

96. Overdraperies. — The length of overdraperies depends to a great extent on the height of the room. In some cases, where the ceilings are low, it is advisable to decorate the windows so as to give the appearance of height. This may be accomplished by hanging the draperies to reach the floor.

In other cases, the ceilings may be too high. Then it would be necessary to arrange the overdraperies so that they disguise this feature. Draperies hung to reach just below the sill will prove satisfactory in such rooms.

Overdraperies should be hung over the window frame, the rods being placed at the extreme outside edges.

97. Curtains or overdraperies that are to be held back with cords or bands should be cut sufficiently long, say to extend about 3 inches below the sill, so that when they are hung in place the inside lower edges will just reach the sill. These edges will appear shorter than the outside edges, as the extra length is taken up when the curtains are drawn back.

98. Valances.—When thought of in connection with curtains, valances are short draperies across the top of the window or door.

They furnish a special means of giving windows an individual touch and vary from the straight gathered ruffles, known as the *shirred valances*, or *Dutch* effect, to the fitted, shaped finishes trimmed with puffings or braid and hung plain or having their fulness laid in plaits of various kinds. These may be put on a rod if the design permits, or they may be fastened to valance boards, which are especially made to fit in box-like fashion over the top of a window.

Fig. 6

TYPES OF WINDOWS

99. Door Windows. In the approach to a home, the door is the first thing to attract attention; consequently, the decorating should be such as to create a pleasing impression.

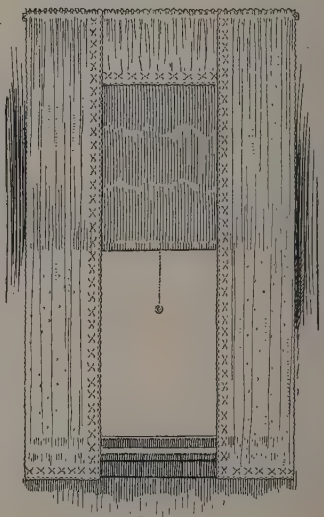


Fig. 7

Numerous window designs are found in doorways and each presents an interesting problem. The doorway illustrated in Fig. 6 gives an idea for the treatment of a center- and side-window arrangement, but the same idea may be carried out where there is only one window. Sheer net curtains are shirred top and bottom on rods having a 1-inch heading above and below the rods. This heading gives an attractive finish, but it may be omitted if desired and the curtain shirred on without a heading.

100. Living-Room or Dining-Room Windows.—In many homes, there is the ordinary rectangular window that, because of its simplicity, needs as careful consideration as windows of unusual design require. Windows of this type are very often treated in the Dutch fashion, as illustrated in Fig. 7. The curtains and valance are made with a loose casing and a 1-inch heading above the rod, and the valance is hung between the curtains.

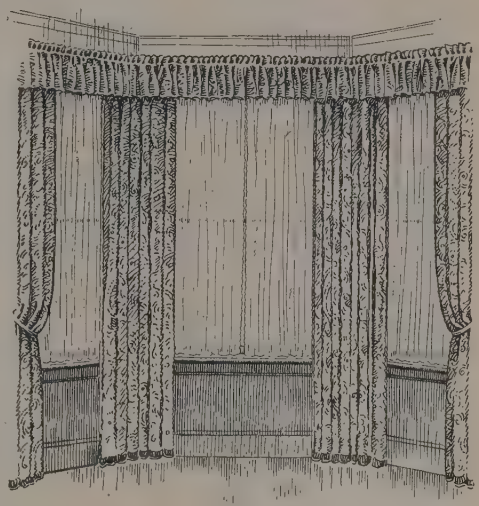


Fig. 8

This treatment may be varied by placing the valance on a separate rod and letting it extend the full width of the window over the curtain, a plan often followed when the surrounding conditions make it inadvisable to use overdraperies. In such a case, the heading on the curtains may be omitted as the top of the curtains is entirely covered by the valance.

101. Bay Windows.—The bay window is another type that requires special consideration in the matter of curtains or draperies, and many are the ways to arrange such a window attractively.

One pleasing and very simple method of treatment is shown in Fig. 8. Glass curtains of sheer net or marquisette are hung at the windows and overdraperies that reach to the floor are hung at each end. If the space should be broken, overdraperies may be hung between the windows, also, as shown here. For variety, the end curtains may be drawn back and held in place by a cord or band. The valance is shirred and placed on a separate shaped rod, which extends the width of the bay.

This treatment may be varied by hanging panel curtains at the windows and by using a plaited valance, rather than a shirred one.

102. French Doors.—The French door affords an opportunity to add an artistic touch to a room. This is especially interesting in the summer home where the doors open into a sun parlor. A very effective treatment is shown in Fig. 9, where net is shirred on rods at the top and bottom of the door, with a heading above and below the rods. These curtains cover only the glass in the doors. The overdraperies, if used, may be made with a shirred or plaited heading and hung from a rod placed just under the cornice, or top of the door.

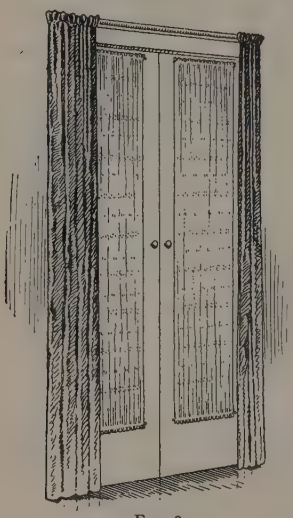


Fig. 9

If, desired, the net curtains may be hung from a top rod and left free at the lower edge.

103. The glass curtains are sometimes omitted, especially in country homes where the outlook is pleasing. In such a case, bright-colored curtains in harmony with the surroundings prove very satisfactory.

104. Kitchen Windows.—In many homes, it is considered a needless expense to hang curtains at the kitchen windows, but even if only a kitchenette is to be considered, there is probably no other room in the house in which more time is spent and which, therefore, should be made as cheerful and attractive as possible. And curtains help considerably to give an air of coziness that is very delightful in this room.

Curtains of firm scrim, marquisette, fine gingham, light-weight unbleached muslin, Swiss, voile, or a good quality of cheesecloth are suitable for kitchens and will hold up under the strain of frequent laundering and the steam vapors that are inevitable in a kitchen.

105. The easiest and most satisfactory treatment for kitchen windows is to hang the curtains straight from a rod at the top of

the window to the sill. This method, which permits the curtains to be laundered with less labor, is always followed when the windows are small and high, as over a sink or other kitchen equipment.

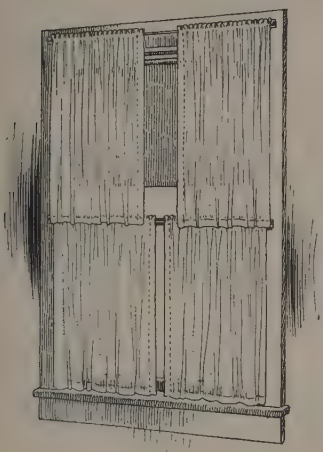


FIG. 10

In the case of windows of regular size having both upper and lower sections, the curtains are often hung from the middle sash over only the lower part. But if the light admitted is too intense and it is advisable to keep the upper half of the window covered, two sets of curtains may be used effectively, as shown in Fig. 10, one hanging from the top to the middle sash and the other from the middle sash to the sill.

106. Bathroom Windows. The window treatments discussed for the kitchen may be satisfactorily applied to bathroom windows also. The chief requirements are to have the arrangement simple and the material such as can be laundered easily.

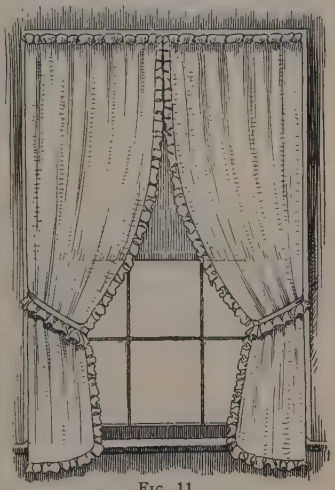


FIG. 11

107. Bedroom Windows. Another interesting problem is planning for the bedroom windows. The outstanding feature of such windows should be daintiness, and probably no treatment emphasizes this point better than ruffled curtains, as shown in Fig. 11. Such curtains may be hung straight or held back with a novelty or a ruffle-edged band, as illustrated. If hung straight, they should just clear the sill, but when held back they should measure about 3 inches longer in order to allow for drawing back.

108. Bedroom-window curtains are especially attractive when made of dotted Swiss or cross-bar marquisette. The width of the ruffle is a matter of choice, but $1\frac{1}{2}$ to 2 inches is a good general width. The outer edge of the ruffle may be turned in a narrow hem or it may be picoted and the other edge gathered and joined to the curtain in a fell seam. This gives a neat, smooth finish.

Another method of making the ruffle consists in finishing both edges alike and then gathering the ruffle on to the curtain so as to leave a tiny heading beyond the stitching. This gives a very pleasing effect and requires only one row of stitching.

If ruffled curtains are not desired, simple straight curtains with plain hems, lace, or braid are very satisfactory for bedrooms.

109. Casement Windows.—Many housewives have the interesting problem of decorating casement windows. Fig. 12 shows a very simple but pleasing treatment of such windows. The curtains, which are made of net, have no heading and reach just to the sill of the window. They are placed on the inside rod. The valance and side curtains are made with a heading and are placed on the outside rod. In this case, the overdraperies should come at least to the lower edge of the window frame.

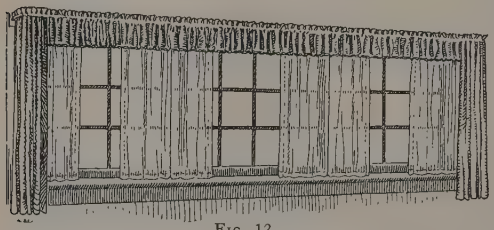


FIG. 12

This treatment of a group of windows may be successfully used also where casement windows are placed above built-in furniture, such as bookcases or buffets.

CURTAIN MAKING

MEASURING FOR CURTAINS

110. Accuracy in measurements is absolutely essential to insure correct results in finished curtains. A yardstick should always be used in preference to a tape measure as the tape is apt to stretch and cause incorrect measurements.

In the taking of measurements, consideration must be given to the type of window and the position of the fixtures. Usually,

measurements are taken from the top of the rod the desired length of the finished curtain and to this measurement is added sufficient allowance for hems and headings.

PREPARING MATERIALS

111. Cutting.—The most important point in preparing material for curtains is to cut it straight. All materials are woven evenly, but in the process of bleaching or finishing or placing them on a bolt, they are sometimes stretched and appear crooked when measured off. If this is the case, pull the material carefully on the bias, and then measure the proper length on the selvage and draw a thread. This crosswise mark will serve as a guide for accurate cutting.

112. Preserving the Freshness of Materials.—As a great deal of handling deprives material of its "new look," it is advisable to handle the material as little as possible in the making of the curtains. This can be accomplished by basting only where absolutely necessary. By pinning the hems in place and pressing them with a moderately hot iron, much basting can be omitted and the material will retain its stiffness instead of looking limp and stringy when hung.

Soft materials that have no body require careful basting to hold the hems in position.

ALLOWANCE FOR FINISHES

113. Width of Headings.—The proper allowance for headings is an important feature of curtain-making. For the average or ordinary window, this allowance is governed by at least three factors, the weight of the material, the fulness of the curtain, and the position of the fixture on the window. A good standard is 1 inch, although heavier materials may have a wider heading. In no case should the heading be allowed to extend above the window frame nor made so wide that it will droop over.

114. Width of Casings.—A common error in curtain making is to have the casing too narrow for the rod to slip through easily. This point cannot be too strongly emphasized, for if the casing is tight the curtain will be damaged when the rod is inserted. An allowance of $2\frac{1}{2}$ inches at the top of a curtain permits a 1-inch heading and leaves a generous casing that will accommodate either

a round or a flat rod. A narrower casing may be used, but it is advisable to have the width of the casing twice that of the rod.

A thimble or a glove finger placed over the end of a round rod will allow the curtain to slip over the rod easily and avoid any danger of tearing the material.

115. Allowance for Shrinkage.—In materials that are apt to shrink, an allowance should be made at the top of the curtain. This may be done by allowing twice the amount for heading and casing and turning it double; then, as the curtain shrinks in laundering, it may be altered from the top. Some materials do not complete their entire shrinkage in the first laundering and must, therefore, be altered more than once.

116. Width of Hems.—The next thing to be considered is the width of the hems. This width is usually a matter of taste, but $1\frac{1}{2}$ to 2 inches is very satisfactory in almost every case. The hems on the bottom and the inside edges should be the same width. Sometimes the lower hem is made wider than the inside hem, but the curtains are better balanced and give a neater appearance if the hems are uniform.

117. Allowance for Fulness.—Providing proper fulness for curtains is an important factor, for the charm of a window is often lost by having the curtains too full or too scant. Several points govern the fulness, namely, the width of the window, the weight of the material, and the size of the pattern.

For the average window, one and one-half times the width of the window gives a fulness that is satisfactory. In many cases, the material is sheer and the pattern small, and more fulness would give a softer appearance; then it is advisable to allow twice the width for fulness. For example, a window 36 inches in width, on which sheer material is used, should be hung with two widths of 36-inch material. This is the average narrow width of curtain material and on a window of this size it allows twice the amount for fulness. If 27-inch material is used, two widths would be sufficient if the material is of a rather heavy quality, as they would allow one and one-half times for fulness. Material 27 inches wide is rare, however, and is not used in very many cases.

The average-width material is 48 to 50 inches. Very often such material is too wide to use two full widths, and if split would

be too narrow. In such an event, it is necessary to cut the material so as to obtain the proper fulness.

118. For overdraperies, the material usually measures 36 to 50 inches in width. If 36-inch material is used, a full width is needed for each side curtain, provided the material is soft and light in weight. Heavy materials must be cut narrow enough to hang gracefully.

While 50-inch material is more expensive, it often proves more economical in the end as it can be split for side curtains and thus requires less material than narrower widths. It is always necessary, of course, to consider the size of the window and the kind of material that is to be used before cutting the widths for overdraperies.

FINISHING CURTAINS

119. In the making of curtains, both hand and machine stitching play an important part. Because of the evenness of the stitching and the necessity for less handling, machine stitching is usually preferred to hand stitching, except in cases where unusual lace bandings or medallions, which seem to require hand work, are to be inserted. If the machine is to be used, however, the stitch should be fairly loose and should be lengthened enough to prevent puckering.

120. Applying Lace.—When a lace edge is applied to a curtain, it is placed in just far enough on the curtain to hold securely. Great care must be taken to ease the edge when applying the lace in order to have the curtains hang properly. If the edge is held tight, it will cause the curtains to draw up and hang very unevenly.

121. Applying Braid.—Two methods may be employed in applying braid. In the first, the braid is applied by machine to the outer edge of the curtain. As in the case of lace edging, the braid should be eased a trifle to prevent drawing. Fringe, also, may be applied in this manner.

In the second method, the braid is placed in on the curtain the width of the hem. If you wish to use this method, baste the hem in position and then baste the braid along the same line. Next, secure the braid and hem at the same time with very small running-stitches on both edges of the braid. In turning the braid at the corner, miter it.

122. Weights in Hems.—When overdraperies are made of light-weight materials, they are liable to cling to the other curtains and not hang properly. In such a case, they may be weighted down by placing a weight in each corner of the lower hem. Probably a more satisfactory method consists in inserting a tape of small weights in the lower hem, for this causes the curtains to hang evenly without sagging at the corners.

In some cases, it is advisable to use both kinds of weights, as the stitching on the edges of the curtains will frequently cause them to draw and the tape may not be heavy enough to weight them evenly.

123. Making Valances.—The depth of a valance is a matter of choice, but it should usually be 12 or 13 inches, finished, for practically all windows. The depth may vary, as in a shaped valance, but it is well to have the deepest point not exceed one-fifth of the length of the window.

124. Valances are of four distinct types, namely: shirred, box-plaited, pinch-plaited, and plain.

125. The **shirred valance** is the one most easily made and probably most commonly used. For fulness in a valance of this type, allow twice the width of the window. For example, if the window is 40 inches wide, allow 80 inches for the finished valance.

Turn a hem at the top, allowing for a heading and a casing, as previously explained for curtains. Then turn a hem at the lower edge to correspond with the hem on the inner edge of the side curtains. When finished, place on the rod and arrange the fulness so that it is evenly distributed.

126. The **box-plaited valance** is better suited to heavy materials than the shirred valance. The width of the plaits is gauged by the size of the window.

First turn a hem at the top, say 2 inches, and one at the lower edge to correspond with the inner hem of the curtain. Then mark the valance for the plaits. The amount of fulness allowed for such a valance depends on the width of the plaits and the distance between them. For example, if a 4-inch plait is desired, allow three times this amount, or 12 inches, for each plait. If the box plaiting is to be solid, that is, if the edge of one plait is to touch the edge of the next one, no allowance for space between the plaits

is necessary. If space between the plaits is desired, it is usually made the same as the width of the plait.

127. The **pinch-plaited valance** is made in the same way as the box-plaited valance, but the finished box plaits are pinched up into three or more equal parts that stand out rather than lie flat. These plaits are tacked together for from 1 to 3 inches below the top of the valance so that they hold securely.

A valance of this type is hung on the rod by small rings sewed to the back of each plait far enough below the top of the heading to conceal them.

This method of providing fulness may be used at the top of curtains as well as in valances. It is especially appropriate for draw curtains.

128. The **plain valance** is more difficult to make than the other valances, because in nearly every case it requires a facing and a wooden or beaver-board frame to which the valance may be secured. Many attractive designs may be worked out in a valance of this type by shaping the lower edge in various ways.

CURTAIN FIXTURES

129. **Curtain rods** are made either round or flat, and may be had in single-, double-, or triple-rod fixtures. Such fixtures should be placed as close as possible to the outer edge of the window frame, as it is advisable to have all of the frame covered by the curtains.

130. The **single-rod fixture** is used where there are no overdraperies or where the Dutch-window treatment is used.

131. A **double-rod fixture** may be used where the valance hangs between the overcurtains. In using this fixture, place the glass curtains on the inner rod and the overdraperies on the outer rod.

132. When the valance of the overdraperies extends the entire width of the window, it is advisable to use a **triple-rod fixture.** In such a fixture, the inner rod is for the glass curtain, the middle one, for the overcurtains, and the outer one, for the valance. If it is not convenient to purchase a fixture of this type, a double-rod fixture may be used for the glass curtains and overcurtains and the valance secured to a frame placed above the window, as in the case of the plain valance, or fastened to the outer rod by means of hooks.

133. For sash curtains, small **sash rods** are used. These are made collapsible or with springs so that they may be adjusted to fit windows of different widths.

UPHOLSTERY COVERS

134. Furniture covers, especially for the summer, are very popular and deservedly so because of the change and variety they lend to the home as well as the protection they give to the upholstery. These coverings may be made of cretonne, art-ticking, or any other similar materials that are durable and attractive.

Such covers are sometimes made with a cord or braid sewed into the seam, or the seam may be turned to the right side and bound. These, of course, require more care in making than those which are simply seamed together, but they are very attractive and durable.

The question of a pattern is sometimes quite perplexing. The easiest way of solving this problem is to procure some inexpensive material and make a pattern by fitting it directly to the chair or couch. An accurately cut pattern will insure a good-fitting cover.

135. For sewing heavy materials, such as rugs, awnings, and upholstery, use the sewing machine whenever possible. Be sure to use a heavy needle and thread that corresponds; also, use a long stitch, supporting your work on a chair or small table both in the front and in the back of the machine.

Another aid in sewing heavy materials is to rub soap over the place where you are going to stitch so as to make it easier for the needle to pierce the heavy material. If these precautions are observed, there will be no undue strain on the sewing machine and therefore no injurious effects.

HOME-MADE RUGS

WOVEN RUGS

136. Until a generation ago, rag carpet was much used as a floor covering in the United States. Since then, although not so extensively used, hand-made rugs have held their place in many homes because they are economical and because they harmonize with certain furnishings.

137. Materials for Rugs.—The preparation of carpet rags requires considerable time, but such attractive rugs can be made of scraps that would otherwise be of no value that the time spent in preparing the rags is used to good advantage.

Old stockings, undergarments, and dress materials of all kinds can be utilized in making carpet rags, the beauty of the rugs being often enhanced by the difference in texture.

138. Carpet Weaving.—Although weavers are not so numerous as in olden days, it is usually possible to locate a weaver who will make attractive rugs at a moderate cost. It is always advisable to examine some of the work done by a weaver before giving him materials for rugs. Sometimes unpleasantness results from the fact that the weaver does not understand exactly what his customer requires, and though many times he will make very valuable suggestions, it is always well to explain clearly just how you wish the rug to appear when finished.

139. Preparing Rags for Rugs or Carpets.—In preparing rags for use, several points should be remembered in order to have an attractive, evenly woven rug.

1. Either before or after cutting, dye faded or drab rags so as to insure a bright, cheerful rug.

2. Cut the medium-weight material into 1-inch strips, as near as possible on a straight grain of the material. The light-weight material must be cut wider and the heavy-weight, narrower. At one end of each strip, remove about $\frac{1}{8}$ to $\frac{1}{4}$ inch of the width in a slanting cut in order to prevent the joining to the next rag or strip from being bunglesome.

3. Lap the ends of the rags with the slanted end on top of a straight one, for a length of about 1 inch, and then stitch either by hand or by machine.

4. Wind the rags into balls that are firm but not hard. Balls of carpet rags that unwind from the center are easier for the weaver to handle than those which unwind from the outside. To wind such balls, begin the work by leaving a long end—about 10 inches—between the thumb and forefinger of your left hand. Then wind the rags over your left hand, being very careful not to allow the end to become snarled or caught in the winding. By keeping the thumb of the left hand inside the ball and winding around and around the hand, a firm, compact ball that is easily unwound will

result. The outside end should be tucked under so that it will not affect the unwinding.

140. Cotton Filling.—Those who do not care to cut and sew rags and yet like woven rugs or wish a rug of some particular color may buy *cotton filling*, or *roving*, as it is sometimes called, a soft, loosely twisted cord, and use it in the same way as rags. While rugs made from roving are very pretty, they soon rough up and require washing.

BRAIDED, CROCHETED, AND KNITTED RUGS

141. The simplest home-made rugs are braided, crocheted, and knitted. Very beautiful color effects may be worked out in such rugs if the rags are dyed so that they harmonize well.

142. Braided Rugs.—Two methods of preparing rags for braided rugs are in use, that is, by turning in the raw edges and producing a firm finish, and by using the rags without turning in the raw edges and thus obtaining a softer finish. The first requires more time and produces a neater rug. The second, besides requiring less time, is, according to some opinions, more artistic. However, the method to select is entirely a matter of opinion.

143. To prepare rags when the edges are to be turned, cut the strips a little over 2 inches wide, turn in the raw edges $\frac{1}{4}$ to $\frac{3}{8}$ inch, and fold the strips through the center. Then take stitches through the strips thus folded, long stitches being permissible on the under side. The basted strip should measure from $\frac{1}{2}$ to $\frac{3}{4}$ inch. If the frayed edges of the rags are to be left exposed, the strips should be cut about $\frac{3}{4}$ to 1 inch wide.

When the strips are prepared, the work may be begun by fastening three strands and then braiding them. When the end of the strand is reached, a new one should be seamed on to the first one so that the seam comes inside the folded strand.

144. After about $\frac{1}{2}$ yard has been braided, it is a good idea to sew the braid to form a circle, oval, or oblong, depending on the shape desired for the rug. This may be done by sewing from either the wrong or the right side, and using an overcasting-stitch and a heavy thread. Continue the braiding and the sewing until a rug of the desired size and shape is completed.

145. Crocheted Rugs.—In crocheting rag rugs, it is advisable to use a heavy twine or cord with the rags in order to give body to the rug. Some persons prefer to use a cord about the thickness of carpet warp and to crochet it with the rags, while others use a heavier cord, one about the thickness of a lead pencil, and crochet over it, drawing it up as an aid in shaping the rug. In sewing rags for crocheted rugs, seam them as suggested for the braided rugs.

In crocheting rags for rugs, use an extra-large bone or wooden crochet hook. Simply make a series of single crochet and shape and sew the rug as the work proceeds.

146. Knitted Rugs.—Those who enjoy knitting will find pleasure in making a knitted rug. Such a rug may be more quickly made than a crocheted rug and it is quite as attractive. Cut the strips about $\frac{1}{2}$ inch wide, join the ends, and wind into balls. Begin a strip for the center of the rug, which should measure about 6 by 12 inches. Then knit another strip about $4\frac{1}{2}$ inches wide and long enough to go around the center strip. Allow the strip to be a little full around the corners so the rug will lie perfectly flat. This will make a small rug, practical for many purposes. Larger rugs may be made by adding more strips and joining them together.

MENDING RUGS

147. Woven and crocheted rag rugs may be mended by holding a strip of rag in place and darning it in with soft twine, or by crocheting or weaving in a strip of rag to take the place of the destroyed part. If the rags should break because of weak fabric, heavy thread woven back and forth underneath will give strength and hold the parts together.

148. Replacing Worn Pile.—The mending of the pile in machine-made rugs is sometimes a problem for the home woman. However, the pile may be replaced with the use of a darning needle and yarn of a matching color. First, darn in the backing; then, make the pile by running the thread under the proper number of backing threads, knotting it to prevent it from pulling out, and pulling it up to make loops on the top side, which correspond in length to the rest of the pile. Then, if the mending has been done well, the

spot will scarcely show. These loops may be sheared off if the rug is one having a cut pile.

149. Repairing Selvage Edge.—When the selvage edge of a rug becomes frayed, a very substantial edge may be supplied by placing several firm cords along the frayed edge. Hold these in place by darning or weaving them into the edge of the rug with close, set stitches until the cords are neatly and entirely covered and form a flat, narrow strip resembling a selvage.

150. Mending Frayed Edge.—A method of mending the frayed ends of a rug consists in cutting off the frayed end and facing it with a 2-inch strip of firm material or soft, dark oilcloth, or in applying a braid or fringe.

151. Binding the frayed edges of rugs is another method of finishing. Use denim or some other heavy, stout material and apply as for a regular binding. Cut the binding wide enough to cover the raw edges of the rug and allow for a generous turn on both edges.

152. Replacing Worn Fringe.—Many rugs are finished at the ends with fringe, which becomes worn after much wear. If only one section of the fringe is shabby, it is advisable to purchase a small amount of matching fringe at an upholstery or furniture store and set it in neatly by hand. If, however, the fringe is worn along its whole length, an entirely new fringe stitched on by machine will prove an economy.

153. Preventing Rugs from Curling.—Occasionally, after a rug has been used for some time, the corners begin to curl. If the rug is used on a carpet, covered coat weights or weighted tape sewed in the corners will keep it flat. Rugs used on hardwood floors may be made to lie flat by sewing a good grade of picture wire through the binding or facing of the rug. The ends, of course, must be carefully tucked in and well covered to keep them from scratching the floor. A triangular piece of heavy rubber sewed to each corner also serves to hold the edges in place. Holes may be punched in the rubber before placing it on the rug so that it may be sewed easily.

CHAPTER X

DEFINITIONS OF USEFUL TERMS

1. Familiarity with the numerous terms and expressions that pertain to sewing and dressmaking is of importance to every one engaged in this work. To the woman who sews for others, a knowledge of such terms is particularly valuable, for very often her customers are thoroughly conversant with these matters and naturally expect her to be master of them as well as of her technique. On the other hand, it is her privilege to help those of her customers who are not familiar with the intricacies of the subject, for they really look up to her for such information. Then, too, a professional dressmaker occupies a much higher place in her profession if she is well versed in everything pertaining to her work.

Such knowledge is also of considerable value to the woman who sews merely for herself and her family. Seldom has she any one on whom to depend for help and she must be able to read the fashion magazines intelligently if she wishes to make the most of her dressmaking skill.

It has often been said that those engaged in sewing and dressmaking are more negligent about just such matters as these than the members of other professions, but dressmakers can easily dispel ideas of this kind by exerting every effort to become true masters of their art.

2. With this need in view, the list of terms that follow was prepared. Included in it are words and expressions pertaining to the subjects of sewing and dressmaking in general, as well as many of those used in fashion publications and by manufacturers. Familiarity with this list will therefore provide you with a key to fashion language and will make fashion information much more accessible to you.

Very little attempt has been made to include extremely common terms, trade terms, or words that are merely seasonal or that appear not to have permanency. It is true that every season brings new materials, new ideas, new processes, but these are usually an elaboration or a modification of something that has gone before and has become standard and their similarity to an established term usually makes their meaning clear.

3. Since it is just as important for you to know how to pronounce these terms correctly as to understand their meaning, the pronunciation of the more difficult words is given. In a few cases, where it is deemed advisable, the French pronunciation, marked F., is also given. The key to the marks used, which precedes the list and which has been made just as simple as possible, shows by means of easy, familiar words just how the sounds indicated by the various marks are pronounced. Careful study of this key and reference to it at any time you are in doubt as to the sounds intended by certain marks will enable you to pronounce the sounds with very little difficulty.

The accenting of words is an important part of their pronunciation, many of them being mispronounced because the accent is placed on the wrong syllable. The acute accent (′) is used to mark the syllable of a word that is to be accented; that is, the one that is to receive the stress of the voice.

KEY TO PRONUNCIATION

ā, as in fate	ē, as in eve	ī, as in ice
ă, as in fat	ĕ, as in met	ĭ, as in ill
â, as in care	ê, as in there	ï, as in police
ä, as in art	ę, as in prey	
à, as in ask	ē, as in fern	
ō, as in note	ū, as in use	ñ, as in cañon
ŏ, as in odd	ŭ, as in up	o͞o, as in food
ô, as in lord	û, as in urn	o͝o, as in foot
	ü, as { in French lune / in German mude	

A

abbé cape (ȧ-bā′). A small shoulder cape like that worn as a part of an abbot's costume.

accessory. Anything that aids the principal agent in a subordinate way; an accompaniment.

accordion plaits. Narrow, straight plaits like those in the bellows of an accordion. They range in width from ⅛ to ½ inch and are put in by means of steam.

agaric (ăg′ȧ-rĭk or ȧ-găr′ĭk). A cotton fabric of loop-yarn construction having a surface similar to fine Turkish toweling.

aigret (ā-grĕt′ or ā′grĕt). See egret.

A jours (ā′zhur). A French term meaning open-work and applied to embroidery, knitting, etc.

albatross. A soft, loosely woven, crêpe-like woolen material in black, white, and colors, similar to nun's veiling; also made in fancy weaves; used for dresses.

Albert cloth. Reversible, double-faced woolen material, each side having a different color. Used for coats, suits, and wraps.

Alençon lace (ȧ-lĕn′sŏn; F. ȧ-län-sôn′). A needlepoint lace having a sheer net ground and a solid design whose edge is outlined with a cord. It is very expensive but is imitated in an inexpensive machine-made lace that is much used on ready-to-wear garments.

all-over lace. Any wide lace, silk or cotton, having both edges finished the same and containing a pattern that repeats the entire width and length. It has many uses, being employed for entire dresses or for parts of a dress.

alpaca (ăl-păk′a). A strong, elastic, wiry fabric of plain weave with cotton warp and alpaca or hair filling. Used for men's summer suits and coat linings, and for women's tailored skirts.

analogous harmony (ȧ-năl′ō-gŭs). Harmony produced by associating distant but related tones of colors. Thus, when two tones from two related scales are brought together, an analogous harmony results.

angora wool. The wool of the angora goat, used in the making of mohair.

antique lace. A hand-made pillow lace of heavy linen thread in large, open, rectangular, knotted, and sometimes irregular mesh, which gives it the appearance of darned lace. It usually contains rare patterns, all kinds of designs being worked in the net by darning, and as it is hand-made, it is expensive. Imitation antique lace is sometimes used in draperies.

Antwerp pot lace. A very rare bobbin lace characterized by a vase or basket of flowers in its design. It was formerly made and worn to a great extent by the women of Antwerp as a trimming for their caps.

appliqué (ȧ-plē-kā′). Any ornament in cloth, wood, or metal that is laid on and applied to another surface. It may be a band or a separate design, such as leaves, figures, etc.

apron. An article of dress made of cloth, leather, or other material to protect or adorn the front of a person's clothes. Aprons were worn in England as early as the 14th century. Later, they became a part of fashionable dress, being made of very fine materials, ornamented, and edged with lace. In Queen Anne's time (1702–1714), silk aprons trimmed with gold lace were worn, and in George II's reign (1727–1760), long plain aprons were popular. Aprons of fine lace were worn with formal costumes in colonial times. Serviceable and ornamental aprons continue to be worn up to the present day.

apron tunic. An ornamental article of attire resembling an apron and a feature of modern modes.

arabesque (ăr-ȧ-bĕsk′). A scroll effect or design usually made with cords, stitchery, or applied pieces outlined and perfected by Arabian or kindred artists.

Arabian lace. A curtain lace, usually ecru or drab in color and corded with a heavy, darker ecru or drab cord. Imitations of this lace are usually cheap and shabby in appearance.

arc. Any part of a line that forms a circle.

armure (är mūr). A large variety of dress materials made of Botany wool, mohair, cotton, or artificial silk or combinations of these fibers. It is woven in bird's-eye and in diamond effect, and sometimes in two colors. Like alpaca, it is used for linings, skirts, and suits.

arrowhead. An ornamental stitch resembling the head of an arrow and used on tailored garments at the corners of coat collars, pockets, and pocket laps, as well as at the termination of seams, tucks, and plaits, at the end of machine stitching, and at a given point on tucks.

art linen. A variety of linen having a flat thread and used for stenciling and embroidery.

artificial silk. An imitation of natural silk produced by treating cellulose until it becomes a gummy solution, and then pressing it through tiny holes so that it comes out a fine thread with a glistening, white, silky appearance. A number of these fine threads are joined and twisted to make the commercial sizes used most. It has a field of its own, but fabrics in which it is used should never be represented as true silk.

artois (är-twä′). A very long cloak with lapels and three or four capes, the lowest being cut to a point in the center of the back. This style of wrap was worn by women in England and America during the reign of George III (1760–1820).

astrakhan (ăs′tra-kăn). (1) A woolen or silk material of considerable warmth having a long, closely curled pile that imitates the fur of the real astrakhan lamb. Used for coats, caps, muffs, and scarfs. (2) The skins of very young lambs from Astrakhan, Russia, of which muffs, collars, and coats are made.

B

baby lace. A name used to designate any narrow, dainty, light lace, whether cotton or linen. It is used chiefly in the making of layettes and for trimming dainty dresses and undergarments for children.

baby lamb. The fleece of very young Persian lambs, having a finer curl than Persian lamb itself.

baby ribbon. A term applied to the narrowest of ribbons, much used for children's garments.

back-stitching. A sewing operation made by taking a very short stitch forward and then putting the needle back each time into the end of the last stitch, always advancing from the under side of the material.

badger. A coarse, long-haired, wooly fur in light beige with black and white tips. Also called *blaireau*.

Balkan blouse (băl′kăn). A blouse that is gathered into a wide band around the hips. This blouse came into fashion during the Balkan war, 1912–13.

band. A flat, flexible strip of any kind of material used for a binding. In the 15th century, ruffs were called bands. They were made of linen or cambric, and were stiffened with starch, underpropped, or else allowed to fall upon the shoulders, when they were called *falling bands*. Our term bandbox comes from the original use of such boxes as were used for bands and ruffs.

bandeau (băn-dō′ or băn′dō). A device of various shapes made of buckram and wire and used to adjust a hat to a particular head-size or to raise it from the head at a certain angle. Also, a narrow band or fillet encircling the head.

bangkok (băng-kŏk′). A hat woven of wood. It is so termed because it suggests the national head-gear of Siam, whose capital is Bangkok.

bangs. A portion of the front hair cut off short and even and worn hanging down over the forehead.

bar. (1) A group of cross-threads covered with the buttonhole-stitch or the over-and-over-stitch and used to stay the ends of a buttonhole and prevent them from running out, to form a trimming at the end of the seam, and to take the place of an eye, when it is sometimes called a *loop*. (2) It is also used in connection with lace, when it refers to the threads that connect the solid parts. Here, it consists of two or more strands that are either corded or covered with buttonhole-stitches. Other names for it in this use are *pearl*, *leg*, *tie*, and *bride*.

barathea (băr-ȧ-thē'ȧ). A material of fine, soft, close weave in imitation pebble effect. It is made with silk warp and worsted filling or with cotton warp and silk filling. Used for dresses and light-weight suits.

barré (bȧ'rȧ'). A French term applied to fabrics having stripes or bars running from selvage to selvage.

barret (băr'ĕt). An ancient flat military cap.

basket cloth. A cotton material of basket weave used as a foundation for embroidery.

basket weave. A weave in material made by crossing two or more warps and fillings each time.

basque (bȧsk). A woman's tight-fitting dress-waist made separate from the skirt and having the waistline finish attached to the waist portion. It was originally copied from the costume of the Basque peasants of France and Spain.

basting. A sewing operation consisting in the sewing together of two thicknesses of material or the marking of stitching lines by means of long stitches. In *even basting*, all the stitches are the same length; in *uneven basting* long and short stitches are used; in *diagonal basting*, the upper stitches are long and diagonal.

basting cotton. Cotton thread used for basting, similar to sewing cotton except that it is weaker and is not finished so smoothly.

batavia. A light-weight woven fabric made of wood fiber and cotton and used for summer hats. It comes from Batavia, the capital of Java, in the Dutch East Indies.

bateau neck line (bȧ-tō'). A broad neck line, also known as the boat neck line, which widens out on the shoulder and exposes a part of it.

batik (bȧ-tik'). The Javanese process of coloring fabrics, consisting in pouring melted wax over the proposed patterns and then dyeing the cloth, after which the wax is removed. The waxed portions will not take the dye.

batiste. (1) A fine, light, semitransparent cloth made in white and a few colors. In the fine weave, used for underwear, lingerie dresses, and blouses; and in the coarse weave, for linings. (2) A light-weight, all-wool material with even warp and weft in plain colors similar to challis, except that it comes in plain colors only. Sometimes called *tamise cloth;* in very light-weight called *chiffon batiste*. Used for dresses. (3) A sheer, plain or figured washable silk fabric similar to silk mull. Used for summer dresses and inexpensive dress foundations.

bats. Women's heavy, low shoes, laced in front and worn in England and America in the 17th century. The word is still used in some parts of England for similar shoes.

Battenberg lace. A tape lace, made both by hand and machinery, consisting of a fine linen braid or tape woven together with linen thread into all kinds of designs. Hand-made Battenberg is used for collars and cuffs on women and children's coats, while the coarser, machine-made designs are found in draperies and fancy work. This lace is a form of Renaissance, which it resembles closely in design and workmanship, although it is not so fine.

bayadere (bä-yȧ-dēr'). An effect obtained by weaving material with the stripes running across the goods or by sewing on trimming horizontally.

beads. Small perforated spheres, balls, cylinders, etc., strung on a thread or attached to a fabric for decoration.

beading. (1) A form of narrow embroidery made on batiste, nainsook, or cambric and used for the joining of seams and the finishing of edges. Also called *seam beading, bead edge, veining, entre deux.* (2) A form of trimming made by applying beads in a row or a design.

beaver. The fur of the beaver, which is light-brown in color.

beaver cloth. A soft-finished, woolen fabric similar to kersey. The face is napped, laid down, and closely shorn and the back is napped. Used for coats.

beaver hat. A hat made of beaver fur and considered very fashionable during the 17th century. Though these hats have never gone com-

pletely out of use, the present beaver hats are usually made of a silk material or imitation fur.

Bedford cord. Material with lengthwise, raised cords and plain stripes between the cords; made in cotton and wool. Used for dresses, skirts, and children's coats.

beige (bẹzh). The color of undyed, unbleached wool.

bell sleeve. A sleeve that is full and flaring at its lower edge, like a bell.

bengaline. A corded material with heavy, filled crosswise cords of wool or cotton covered with threads of silk or silk and wool. Used for skirts, suits, coats, and collars.

beret (bĕr′ĕt). A round, flat cap of soft material, with a full crown, worn by the Basque peasants.

Bermuda fagoting. A fagoting similar to single feather-stitches placed on the wrong side of sheer material so that their shadow shows through. It is used on any sheer material as a simple, practical trimming.

bertha. A form of collar for a bodice extending around the neck and over the shoulders in imitation of a short shoulder cape, which was formerly called a bertha.

binder. A sewing-machine attachment by means of which a binding is applied to the edge of material.

biretta (bĭ-rĕt′ȧ). A sectional cap, usually having a tassel at the center and worn by ecclesiastics of the the Roman Catholic church and by some doctors of divinity, heads of university faculties, etc. This form of crown is much used in women's hats at different times.

bishop sleeve. A sleeve similar to that used in a bishop's robe, being loose at the hand and having fulness at the armhole.

blanket-stitch. An embroidery stitch used to ornament and secure the edges of certain parts of garments, particularly the edges of appliqué patterns. It is really a buttonhole-stitch with a single purl and the stitches taken a short distance apart.

blanket-stitch couching. A stitch consisting of one or more threads lying flat and held in position with the blanket-stitch. Like the plain couching-stitch, used to outline borders.

blanket-stitch seam. A method of joining two edges of material in an open seam by means of a single-purl buttonhole-stitch, three stitches being taken on one side and then three on the opposite.

blistering. The name given in England in the middle of the 16th century to a form of trimming produced by slashings in waists and sleeves, through which the under garments came in the form of puffs or blisters.

blonde. A type of person having flaxen or golden hair, blue, gray or brown eyes, and clear complexion.

blonde-brunette. A type of woman having light chestnut or brown hair, hazel, gray, blue-gray, or brown eyes, and medium complexion.

blonde lace. A form of closely woven bobbin lace, originally made in white and cream colors only; in the trade, however, the term is applied to silk bobbin lace of all colors.

bloomers. An article of dress resembling knickerbockers and worn with or without an overskirt by women, usually for athletic purposes. They are the result of an unsuccessful effort made in 1849 by Mrs. Amelia Bloomer, of New York, to establish a costume consisting of loose trousers drawn in at the ankles with elastic bands and a short petticoat.

blouse. A general term referring to almost any kind of waist worn by women with a suit or a separate skirt. It may be belted or allowed to extend over the skirt. Also, the long, loose smock of the English workman and the French peasant.

blucher (blōō′cher). A high shoe or half boot named for Field-marshal Von Blucher, who commanded the Prussian army at Waterloo, 1815. Also, a shoe made on the same lines as the water-tight shoes, with the tongue and the vamp cut in one.

blue. One of the chief colors of the spectrum, the color of the clear sky.

bobbin. A small slender spool, or a thin, deeply grooved disk, that fits in the carrier under the needle plate of a double-thread, or lock-stitch, machine and carries the lower thread. Also, one of the wooden cylinders that carry and steady the threads in pillow-lace making.

bobbin lace. Lace woven over a design on a pillow or cushion by means of bobbins.

bobbinet. A net having hexagonal or six-sided holes but no designs. It was originally made by hand with bobbins, from which it was named to distinguish it from net made with needle-point stitches. It is used for dresses, dress foundations, over-drapes, and draperies.

bodice. The waist of a woman's dress. Originally, the word referred only to tight-fitting waists, which were sometimes laced both in the back and in the front and were spoken of as a pair of bodices.

bodkin. An instrument that is blunt at one end and has an eye at the other. It is used to draw tape through a hem or a series of eyelets.

body lining. A coat lining that extends merely to the waist or a trifle below it.

Bohemian lace. A bobbin lace whose pattern is characterized by a braid or tape-like effect. It is imitated in machine-made lace, which is very effective. It is sometimes used for dress trimming, but as a rule the designs are too large and coarse for this purpose.

bolero (bō-lā′rō.) A Spanish jacket of short length with or without sleeves and without lapels, worn open in front over a bodice or waist of light material.

bolt. A roll of ribbon approximately 10 yards long. It is by the bolt that the manufacturer sells ribbon. Also, a roll of material of a definite number of yards. A roll of white cloth, as sheeting, is from 30 to 50 yards.

bombazine (bŏm-bà-zēn′). An English dress goods made of silk warp and worsted filling in serge weave and dyed in the piece. It is usually black and is much used for mourning purposes.

boa. A long, round scarf of fur, feathers, etc., for the neck.

bonnet. A covering for the top and back of the head as distinguished from a hat, which covers the top of the head only. A typical bonnet has ties, is without a brim, and leaves the face uncovered.

boot. Any form of shoe that extends above the ankle. The dainty, high silk shoes of our grandmothers' time were called boots.

Botany wool. A fine merino wool grown around Botany Bay, Australia.

bouclé (bōō-klā′). A medium-weight, soft, twilled material, made of cotton or wool, having nub, or loop, yarn for filling that produces a surface similar to that of astrakhan. Used for coats and capes.

bouffant (bōō-fän′). Having a full, puffed-out effect, as in the drapery of a skirt or in puffed sleeves.

bound buttonhole. A buttonhole whose edges are bound rather than worked with buttonhole twist. Buttonholes of this kind are bound with either material or braid.

box coat. A plain, loose coat, fitted only at the shoulders and having a box-like appearance. This type of coat was worn by coachmen in England during the 18th century, and it is probable that the origin of the name can be attributed to the fact that these men sat on the box, or raised seat, of English coaches.

box plait. A plait, that has a fold turned toward both sides, formed by folding a piece of material so that two edges come together on the wrong side at a point directly behind, or under, the center of the outside part of the plait. Box plaiting made in leather ornamented the armor used in ancient Rome. An *inverted box plait* is simply a box plait reversed. A *double box plait* is one having two folds on each side. A *triple box plait* is one having three folds on each side.

braid. A narrow, flat tape or woven strip for binding the edges of fabrics or for ornamenting them in other ways.

braided-band-stitch. An embroidery stitch formed by weaving threads back and forth in diamond-shaped form to fill in the space of a band or a border.

brassière (brä-syer′). A close-fitting corset-cover, either plain or trimmed.

bretelle (bre-tĕl′). A sort of cape or decorative shoulder-strap extending from the belt in front over the shoulders to the belt at the back of the waist.

Breton sailor (brĕt'on or brē'tŏn). A hat with a rolling brim similar to that worn by the peasants of Brittany.

brickwork. Embroidery work that produces an effect resembling a brick wall. Parallel rows of padding-stitches are joined with connecting threads. It is used in both fancy work and dress decoration for bands and borders and where a large surface is to be covered.

brides. (1) The threads of warp or weft connecting parts of the pattern in lace. (2) A loop or a tie made in lace or needlework.

brilliantine. A very fine silk-wool fabric, similar to alpaca but of higher luster, woven with cotton warp and luster worsted or mohair filling. Used for men's suits, women's dresses, linings, etc.

broadcloth. Smooth, fine, soft-finished, closely woven, all-wool or worsted warp fabric with an up and down, or nap. The surface has a velvety feel and a little gloss and the back is twilled. Used for dresses, suits, and coats.

broadtail. The skin of a lamb of the broadtail family, which has been taken from its mother, she having been killed for the purpose.

brocade. The collective name for a large variety of silk, wool, and other dress fabrics woven with raised figures, usually in a different color and often of an embossed character. Gold and silver threads are frequently used on a taffeta, satin, or twill foundation to produce brocade. Used for dresses, suits, trimmings.

broché (brō-shē'). Having raised designs or elaborate figures woven on the surface of the material, as brocade. Also, decorated with threads that are introduced with the warp but that do not form a necessary part of the structure itself.

brogue (brōg), or **brogan** (brō'găn). Lately, many low-heeled, square-toed walking shoes ornamented with stitching have been called brogues. Formerly, brogues were coarse shoes worn by the natives of Ireland and the Scottish Highlands. Tradition tells us that a hundred years or more ago some one said that the thick speech of an Irishman sounded as though he were trying to talk with a brogue on his tongue. And we still say that the Irishman speaks with a brogue.

Bruges lace (brū'gĕz; F. brüzh). A fine tape lace woven together with a fine thread; it resembles duchesse lace but is somewhat coarser. The real lace is suitable for dresses, but the coarse weaves are more effective for table-cover finishes and curtains.

brunette. A woman or girl having dark complexion, hair, and eyes.

brunswick. A lady's riding habit said to have been introduced in England from Germany in 1750.

Brussels point lace. A net lace with designs made separately and appliquéd to a machine-made ground. The designs are sometimes made with bobbins, while the net is needle-point, the lace then being known as point d' Angleterre. Both the real and the fine machine-made Brussels point are used for dress trimmings.

buckram. Coarse, open-weave material, filled with glue sizing and used for stiffening purposes, chiefly in millinery. It is also used without being sized for underlining and for stiffening clothes.

bugles. Tube-shaped glass, jet, or composition beads now used for trimmings. In Queen Elizabeth's time, (1558–1625,) "bugles, beads, and other jewelry" were worn in the hair.

Bulgarian embroidery. A kind of embroidery that is alike on both sides and is made on coarse black or white muslin by means of bright-colored silk and cotton threads or with gold and silver threads.

bullion-stitch (bōōl'yŭn). An embroidery stitch, at one time called the post-stitch and named from its resemblance to the heavy, twisted, gold-bullion fringe used for tassels, badges, and similar articles. It is made by winding a firmly twisted thread around and around the needle and then pulling the needle through and inserting it into the material. It is a very desirable stitch for wheat designs, tiny forget-me-nots, small sprays, etc.

bunting. A soft, open-weave cotton or wool fabric used for flags and for decorating purposes.

burnoose (bûr-nōōs′). A sleeveless, woolen cloak, worn by Arabs and Monks.

buskin (bŭs′-kĭn). A kind of half-boot laced with cord or ribbon and worn in ancient Greece. Buskins came into fashion in France with many other Greek styles during the time of the First Republic (1792–1804). They remained the vogue through the Empire period (1804–1814), and were also worn in England and in rare cases in America.

bustle. A pad or frame worn by women on the back below the waist to distend the skirts. Fashionable from 1880 to 1893.

butcher's linen. A heavy, stout, bleached linen of durable quality; comes in gray and bleached and is used for butchers' aprons, fancy work, dresses, and suits.

button. A knob of bone, metal, glass, or some composition, with a shank or with holes through which it is sewed to garments for trimming or for service.

button molds. A mold made of wood or bone to be covered with material and used as an ornamental button.

buttonhole. A slit made in a garment to receive a button and usually covered by means of a particular stitch known as a buttonhole-stitch. A *horizontal buttonhole* runs crosswise, a *vertical buttonhole*, up and down, and a *diagonal buttonhole*, diagonally.

buttonhole cutter. A tool used to cut buttonholes for tailored garments, cutting both a straight buttonhole and an eyelet with one operation.

buttonhole gimp. A very firm, small cotton cord, $\frac{1}{8}$ inch in diameter, closely wound with silk thread and resembling in appearance fine, silk-covered hat wire. It is used by tailors to strengthen buttonholes, being held around the opening so that the buttonhole-stitches can be taken over it.

buttonhole tied-stitch. A decorative, open-seam stitch used to join the edges of ribbon. On a bar-stitch that joins the ribbons, from four to six single purl buttonhole-stitches are worked by means of a second thread brought out a certain distance below the bar-stitch and fastened at a point directly opposite on the other ribbon.

buttonhole twist. A silk thread especially prepared for making buttonholes and eyelets.

Byzantine (bĭ-zăn′tĭn or bĭz′ăn-tĭn). Relating to the arts, architecture, and modes of the Byzantine Empire, which extended from 399 to the Fall of Constantinople in 1453.

C

cable cord. A softly twisted cotton cord in black and white, used for corded shirrings or finishes. Comes in various sizes.

cable-stitch. A chain-stitch made of heavy rope silk but not forming a perfect chain, for the needle, instead of being inserted in the preceding loop, is put in a scant $\frac{1}{8}$ inch to the right and below it. It is used as a braiding stitch, frequently on dresses and blouses and also in fancy work.

cabochon (kà-bō-shôn′). A small piece of buckram pressed into a dome or similar shape and much used in the construction of ribbon flowers and ornaments of like nature.

calendering. A finishing process in which the fabric is passed between heated steel rollers to produce a smooth, glossy surface.

calico. A plain, closely woven, cotton cloth with figured design printed on one side. It is used for dresses, aprons, and wrappers. It is often called *cotton print*.

cambric. A fine fabric, both linen and cotton, with a glazed finish; used for handkerchiefs, linings, and undergarments.

camel's hair. A fine, soft, warm fabric with a high, glossy finish, woven of long staple wool and having loose hair on the surface made entirely or partly of camel's hair. Used for coats, overcoats, and horse blankets.

camise (kà-mēs′). As part of the dress of the early Saxons, the camise was an undergarment worn next to the skin. After the Normans invaded Britain, in the 11th century, it was

decorated with embroidery, especially when worn by nobility. The camise and the tunic as worn by Roman women were probably the earliest forms of underclothing.

camisole. A dainty form of corset cover usually made of nearly straight pieces of material cut without shoulder portions, ribbon straps or separate bands of material being applied for shoulder support. In France, this word refers to a form of jacket or under vest. Very short sleeves or shoulder caps were a distinguishing feature of the camisoles worn a few years ago. These more nearly resembled a jacket than the present-day camisole, which often has only straps over the shoulders.

Canton crêpe. A highly finished crêpe made with fine silk or cotton warp and heavier filling that forms light, cross-ribs. It is made of Canton silk and is heavier than crêpe de Chine. Used for dresses and blouses.

canvas. A coarse, firm cotton or linen material, used for stiffening coats, skirts, facings, etc. A heavy weave is used for mail bags, tents, and sails.

capuchin (kăp′ū-shēn). A hooded cloak resembling the hooded garment worn by the Capuchin monks.

caracal (kăr′ă-kăl). The fur of the caracal, or Persian lynx of southwestern Asia and the greater part of Africa, slightly larger than the fox; reddish brown in color, with long upright black ears tipped with black hairs.

Carrickmacross lace (kăr-ĭk-mă-krôs′). An Irish lace in two varieties, appliqué and guipure. The *appliqué Carrickmacross* is made by placing sheer material over plain net, applying designs to the net with the buttonhole-stitch or the chain-stitch, and then cutting away the surplus material so as to leave the outline of the design clear. The *guipure Carrickmacross*, which is more of an embroidery than a lace and resembles cut work, is made by working the outline of the design over a foundation of fine mull or lawn and then connecting the motifs or designs with brides or loops. The hand-made Carrickmacross, which is rather expensive, is used for whole dresses and for dress trimmings and the machine-made lace, for inexpensive curtains.

artridge plaits. Plaits made to resemble a cartridge belt. They are similar to French gathers but are usually larger.

cascade. An arrangement of lace or other trimming to resemble a cascade or waterfall.

cashmere. A soft woolen material made from the fine, glossy wool of the cashmere goat, which is native to the state of Cashmere in the western Himalayas. Used for dresses and for children and infants' wear. Cashmere shawls were exceedingly popular with Empress Josephine and the ladies of her court.

castor. A beaver hat or one made of cloth resembling beaver fur. Also, a light brown color resembling the color of beaver.

catch-stitch. A stitch sometimes called the *herringbone-stitch* because of its resemblance to a herringbone; used to fasten the edges of seams securely, or to make flat hems when the back of the material is not to be in evidence. One part of the stitch is taken through the seam or hem allowance and the other through the material.

caul (kôl). A net used to confine the hair and worn during the middle ages. Later, large head-dresses covered with gold net, or an embroidered pattern resembling net, were also called cauls. After the 17th century, the back of a woman's cap and also part of a wig were termed a caul.

cellophane (sĕl′ō-fān). A material of gelatinous composition ranging in width from $\frac{1}{4}$ inch, which is used for trimming purposes, to 1 yard, which is used for entire hats.

cerise (sĕ-rēz′). A cherry-red color.

chain-stitch. A loop-stitch, a series of which, looped one after another in a row, form a chain, each loop resembling a link of a chain. It is made by a chain-stitch machine, but its most frequent use is in embroidery work, when it is made by hand.

challis (shăl'ĭ). A fine, light-weight material in both cotton and wool having beautiful plain and printed combinations; in wool it is used for dresses and negligées and in cotton, for quilts and comfortables.

chambray. A plain-weave, light-weight cotton fabric, consisting of colored warp and white filling and having a white selvage. It is used for dresses, aprons, and sunbonnets.

chamois (shăm'ĭ). A soft, pliable leather originally prepared from the skin of the chamois, but now obtained from the skins of sheep and deer.

Chantilly lace (shăn-tĭl'i or shän-tī-yī'). A lace having patterns outlined with thick, silky threads. It is much used for all-lace dresses and overdrapes. Black Chantilly is said to have no rival in the lace realm. It is an expensive lace, but it is durable and may be used again and again. The machine-made Chantilly laces often resemble very closely the real lace in both design and fineness of the work.

chapeau (shà-pō'). The French term for hat.

chaplet. A wreath or garland of flowers worn on the head; also a string of beads or a necklace.

Charlotte Corday hat. A mushroom hat worn by Charlotte Corday, who was guillotined in France in 1793 for the murder of the revolutionary leader Marat.

charmeuse (chär-mûz'). A soft, dull, satiny fabric having a twilled back. Used for dresses, especially draped dresses.

chartreuse (shär-trûz'). A pale-green color.

cheesecloth. Thin, light-weight fabric in plain weave used for dish towels, window decorating, wrapping cheese, butter, etc.

chemise. A form of undergarment that combines a corset cover and short petticoat and is worn over the corset by American women but next to the skin by French women. An *envelope chemise* has a flap in the lower part of the back that buttons on the front and thus closes the garment.

chemise frock. A simple, straight dress that hangs from the shoulders like a chemise. Chemise dresses, which came into favor during the First Empire (1804–1814) in France, were fashioned of the sheerest of materials, were worn with almost no underclothing and were made tight to show the form. The more modern chemise frock is a revival of these only in name.

chemisette. A woman's light undergarment for the neck and shoulders; a sort of small or partial chemise.

chenille. A cotton, wool, or silk cord used for embroidery and decorative purposes. It has a pile that protrudes all around at right angles to the central threads and thus resembles a hairy caterpillar, from which it gets its name.

chenille lace. An 18th century, French needle-point lace having the patterns outlined with white chenille on a ground of silk net having six-sided meshes.

cheviot. An all-wool, twilled, closely napped fabric made with cheviot yarn, so called from the shaggy wool of the cheviot sheep. Used for suits and coats.

chic (shīk). Originality and taste as exhibited in ornament, decoration, or dress. "What chic really means is neither 'style,' 'form,' nor 'fashion,' so called, but originality combined with correct taste and complete absence of affectation."—New York Tribune, March 13, 1892.

chiffon (shĭf'on). (1) A very soft, flimsy, transparent, silk fabric. Used for trimmings, overdrapes, waists, and as a foundation under lace dresses. (2) A term used in connection with other textiles, like velvet, broadcloth, etc., to denote a soft, draping quality.

chiffon batiste. See batiste.

chiffon taffeta. A light-weight taffeta of good quality; with soft, lustrous finish. Used for evening gowns, street dresses, and suits.

chiffon velvet. The lighest, softest velvet known, and owing to its draping qualities, perhaps the prettiest. Used for elaborate dresses, suits, evening gowns, and wraps.

chignon (shĭn′yŏn or shē-nyôn′). A knot or mass of hair, natural or artificial, worn at the back of the head by women.

China silk. A thin, transparent, silk fabric of lustrous character and plain weave. Used for dresses, underwear, and linings.

chinchilla. (1) A very fine, closely woven, woolen fabric in imitation of chinchilla fur, made with one or two sets of warp and from one to four sets of filling. The face is woven with long floats, formed by fine, slack twist thread teazled, or dressed, into a long nap and rubbed into curly nubs in the finishing by special machinery. Used chiefly for coats. (2) The soft, costly, pearly-gray fur of the chinchilla.

Chinese knot. An ornamental knot of several varieties, made of one or two covered cords and used as a trimming on suits and dresses.

chintz. A fine, soft, cotton fabric, printed in bright colors with elaborate designs in flowers, birds, and other patterns and usually having a glazed finish.

chip hats. Hats made from wood-shavings. The men of Carpi, Italy, have worked at cutting wood-shavings, and the women and children at sewing and plaiting them, ever since 1500. A hundred years later the industry, which was in an exceedingly flourishing condition, was governed by severe laws and ranked with silk as the most important trade of Italy.

chiton (kī′tŏn). The undergarment worn by the women of ancient Greece and of two varieties, Doric and Ionic. The *Doric chiton* was made of thick material, fell in a few heavy folds, and was without sleeves. The *Ionic chiton* was made of fine material, fell in many folds, and was arranged to form sleeves.

chlamys (klă′mĭs). A short, loose cloak worn by young men in ancient Greece. It was wrapped around the body and fastened on one shoulder.

chopine (cho-pēn′). A high clog or overshoe with thick cork sole worn under the shoe to make one appear taller. The chopine originated in Turkey, but was worn in Italy, Spain, France, England, and other European countries during the 15th and 16th centuries.

chou (shōō). A piece of velvet, satin, or wide ribbon or lace, crushed to form a soft cabbage-shaped rosette.

chromatic scale (krō-măt′ic). A scale of colors in which the various colors are related to one another in the same manner that the various degrees of light and shade are related from most brilliant sunlight to absolute darkness.

circular skirt. A skirt made of one or more gores and hanging with its ripples unbroken from the waist to the hem.

ciré (sī-rę′). A French word meaning wax. Applied to ribbons, satins, and laces when they are treated with wax to give them a high luster. Satin finished in this way also called *stove-pipe-polish satin* and *shoe-black satin.*

citrine (sĭt′-rĭn). Lemon-colored; greenish or gray yellow.

classic costume. Any dress like that worn by the ancient Greeks and Romans during the period of their highest culture.

clay worsted. A soft, twilled fabric similar to serge and suitable for dresses and suits; for years the most popular material for men's wear. It is woven with six-harness twill, forming very flat diagonals.

cloak. A loose outer garment. All forms of capes and loose wraps from the earliest times to the present day come under the heading of cloaks.

cloche hat (klōsh). A hat having a bell-shaped crown and a small mushroom brim.

clocks. Embroidered or open work ornaments on the side of stockings at the ankle. Queen Elizabeth's stockings were ornamented with clocks. Clocks were fashionable also during the early 19th century in France.

clogs. A kind of overshoe with thick wooden soles used in England as early as 1416.

Cluny lace. A bobbin lace made of heavy, strong, ivory-white linen or cotton thread in the same way as torchon, but usually distinguished by geometrical designs. These de-

signs often take the form of paddles, but this feature cannot always be relied on as a distinctive point. At the present time, machine-made Cluny has reached such a degree of excellence that it is sometimes impossible to detect the difference between real and imitation lace, but in the cheaper grades two sizes of soft thread are employed. The fine weaves of Cluny are found in lingerie blouses and dresses, while the coarser weaves may be seen in pillow-cases, centerpieces, and similar articles.

coat. An outside garment for wear on the upper part of the body, containing sleeves and usually worn by men but also worn by women, especially when it is of greater length.

coatee. A short-tailed, close-fitting coat.

cocarde (ko-kärd′). A cockade or rosette of plaited ribbon used as a trimming feature on both hats and dresses.

cockade. A rosette or knot of plaited ribbon or other material used as a hat ornament. Formerly, these were worn on hats to designate some form of service or as a party badge. The white cockade of the Bourbons was a favorite hat trimming during the French Restoration period in the early 19th century.

cocked hat. A hat turned up jauntily at one side. The dandy of the Cavalier period in the 17th century often cocked his hat in several places.

coffer head-dress. A form of head-dress in the shape of a coffer or box, worn by women from the 10th century on through the middle ages to 1453.

coif (koif). A close-fitting cap or hood, extending down over the forehead and sometimes widening out at the sides.

coiffure (koif′ūr or F. kwâ-fūr′). An arrangement or dressing of the hair. Also, a head-dress, generally of lace.

cold color. A color in which there is a predominance of blue.

collarette. A standing collar with a wide ruching around the top like those worn by Catherine de Medici and Mary Queen of Scots in the 16th century.

color card. A card issued from time to time by dealers in dress materials, textile manufacturers, and dyers to acquaint the public with the various color names that are applied to materials for dress.

color gray. The color produced by mixing two or more tertiary colors.

color harmony. A pleasing effect that gives the impression of unity and that is produced by certain colors brought close together, side by side.

color value. The amount of dark or light expressed by a color.

combination-stitch. A stitch consisting of several running-stitches and then one back-stitch.

commode. A wire frame over which women piled their hair in curls about 1700.

complementary colors. Those colors, which, by their union, will produce white. This can be done with colored light rays, but with pigments only a neutral gray can be produced.

complementary harmony. Harmony produced by associating complementary, or opposite, colors.

concave curve. A curve that rounds inward.

continuous placket. A placket made either in the center of a gore or on a seam and finished with a straight strip of material 1½ to 2 inches wide.

contrasted harmony. Harmony produced by the association of any of the colors with the neutrals, white, black, and gray, and with gold or silver.

convex curve. A curve that rounds outward.

coolie jacket. A kind of short box coat reaching just below the waist. In shape, these jackets are like those worn by Chinese and East Indian burden bearers, or coolies.

coque (kŏk). A French term meaning cock. Applied to cock feathers, which are much used in millinery.

coquille (kō-kēl′). Having a fluted or scalloped edge like a shell, from which the term is derived.

cord seam. A seam having a corded effect produced by turning both seam edges to one side and then stitching through the three thicknesses of material.

corded. A term used to describe fabrics having ribs running lengthwise, produced by the warp; crosswise, produced by the weft; or diagonally, produced by the twill weave.

cordelière (kôr-de-lyer′). A knotted girdle.

cording. The stitching of cords on to various garments; also, the cords so stitched.

cordonnet (kōr-do-nę′). The raised, heavy edge of a millinery braid or a lace design.

corduroy. A ribbed cotton fabric with a close pile in white and colors. Some expensive qualities have cotton warp and silk pile.

coronation braid. A firmly woven, highly mercerized, cotton braid with alternating thick and narrow places.

coronet. Any kind of chaplet, wreath, or other ornamental circlet for the head. Coronets are also worn by certain nobles and denote, by their form, degrees of rank less than a sovereign.

corsage (kōr-sȧzh′). The waist or bodice of a dress. Also, a bouquet, real or artificial, worn at the waistline.

corset. A close-fitting garment worn for the purpose of supporting or giving shape to the figure. In the middle ages, corsets had skirts and sleeves. As now made, they extend from bust to hips, are stiffened by strips of steel or whalebone, and are usually tightened by lacing.

corsetiere (kôr-sę-tyer′). A corset maker or merely one who sells and fits corsets.

costume. All of the garments worn at one time. Also, the dress belonging to a given country, time, class, or calling.

costume suit. A costume consisting of a dress and coat or jacket of the same material.

cothurnus (kō-thûr′nŭs). A buskin or half-boot with very thick soles worn by actors in ancient Athenian tragedy.

cotton back. Applied to silk fabrics, mostly satins and velvets, made with a cotton back.

cotton crêpe. A crinkled fabric of light weight used for underwear, blouses, and dresses. Some of the heavier grades have floral and Japanese patterns and are used for kimonos and lingerie robes.

cotton flannel. Heavy cotton having a twilled surface on one side and a long nap on the other and used for children's underwear, interlinings, etc. Also known as *Canton flannel*.

cotton print. See calico.

couching-stitch. An over-stitch that serves to hold down close to the material one or more threads lying flat and with them form a flat, unbroken outline. It is used chiefly for border outline work.

coutil (kōō′-til′). A linen or cotton canvas for corsets and brassières.

couturier, mas. (kū-tū-ryę′) } A cos-
couturiere, fem. (kū-tū-ryer′) } tume designer in France. A few of these creators of attire in Paris hold absolute sway over the dress of the ultra-fashionable ladies. Many materials and types of garments have been named for the great couturiers who brought them into fashion; as, the Georgette sailor, Georgette crêpe, Roider fabrics, Wirth gowns, etc.

covert cloth. A woolen material of firm, diagonal-twilled weave, usually in light tan. Used chiefly for outing suits and wraps.

crape. A thin, transparent silk or cotton fabric that has been rendered crimpy in the process of manufacture. It may be had in white, black, or colors. The black, being peculiarly somber in appearance, is much used for mourning purposes. Crape of this kind is woven of hard-spun silk yarn in its gummy or natural condition, the crimp being produced by pressing the fabric between heavy steel rollers, the surfaces of which are creased and indented so as to produce the pattern desired.

craquelé (krāk′lę). An effect in lace, silk, or net, resembling cracked or broken glass.

craquelé net. A net consisting of a firm thread woven in zigzag effect that resembles the crackle in the glaze of old pottery. This mesh is sometimes used in shadow lace of good quality. It has beautiful designs that make it attractive for overdrapes and all-lace dresses.

crash. A coarse-weave linen with even woof threads. Used for towels and fancy work.

cravenette. Fine twilled cloth similar to covert, but usually in dark colors. It is filled from the wrong side with a sizing that renders the material waterproof. Used for coats, capes, and ulsters.

crenelated hem (krĕn′ĕl-āt-ĕd). A hem decorated with square projections uniform in size and position.

crêpe (krāp). A cotton, wool, or silk fabric having a crinkly surface. Also, the name given to weaves that produce small grain effects but without any twill design.

crêpe de Chine (krāp dē shīn′). A very beautiful, washable fabric with a lustrous, finely crinkled effect, made with silk warp and silk or hand-spun worsted filling. Used for waists, dresses, and underwear.

crêpe meteor (krāp mē′tē-ŏr). A lustrous silk crêpe with a fine twilled face. Used chiefly for dresses.

crêpon (krā′pŏn). A fabric having a crêpe or crinkled effect. It is made of cotton, wool, silk, or a mixture of two of these and often has large Jacquard designs in black.

cretonne (krē′tŏn). A medium-heavy, twilled, plain or fancy woven cloth, usually printed in floral and striped designs and used for upholstery and draperies.

crewel. A slackly twisted yarn used in fancy work and embroidery.

crewel needles. See needles.

crinoline (krĭn′ō-lĭn). An open-weave fabric filled with sizing and used in cuffs, belts, coats, and hats for stiffening. During the Second Empire in France (1852–1870) and the same, or Mid-Victorian, period in England, skirts stiffened with this material and held out with hoops were called *crinolines*.

crochet lace (krō-shā′). A hand-made lace differing from the other real laces in that a hook and a single thread are used in its production. Sometimes the designs are made and then applied on a bobbin or machine-made net. *Irish crochet* and *filet crochet* are two of the most important kinds of crocheted laces, *Irish crochet* imitating to some extent the designs of Venetian laces.

croisé velvet (krwä-zā′). See velvet.

cross-basket-stitch. An embroidery stitch made by first placing a series of parallel thread groups in the space to be filled, running another series perpendicular to the first ones, and then fastening the two groups by working cross-stitches at the points where the threads intersect. It is used to fill in spaces where a somewhat open stitch is desired.

cross-stitch. A decorative stitch consisting of two stitches that cross each other. On even plaids, stripes, and loose basket weaves, the design may be worked directly on the goods, but on other materials, the design must be stamped or cross-stitch canvas used.

cross-stitch canvas. A material consisting of stiff, firmly twisted threads woven in square mesh and used in the making of cross-stitch designs. It comes in three sizes, large, medium, and small.

crowfoot. An ornamental stitch having three points and a raised triangular center and, like arrowheads, used on tailored garments to give strength to certain parts and provide a finish for others.

curtain laces. Machine-made laces of different kinds used for curtains. In Brussels lace curtains, or Nottingham curtains as they are sometimes called, a machine-made net ground is used and the design is worked either by machine or by hand. Saxony Brussels curtains have a double net in the design, while Swiss Brussels have a single net throughout and a machine-made chain-stitch forming the design.

cut pile. A pile or nap formed by cutting open the loops made in the weaving process.

cut work. An openwork form of lace of ancient origin. It consists of outlined designs done in buttonhole-stitch with twisted or single bars connecting the buttonholed edges and the material under the bars cut away to give an openwork effect. As the hand-made pieces are tedious to make, they are very expensive. Cut work is much used in fancy work.

cutting gauge. A device usually included in a set of machine attachments. It is applied to the point of a pair of scissors to provide a quick method of cutting strips of uniform width.

D

damask (dăm'ăsk). A fabric, both cotton and linen, in twilled and satin weave, and sometimes in brocaded figures. Used for towels, table linen, and napkins. In the 3d century, Syrian weavers developed methods of weaving which produced a figured fabric patterned by its own warp and weft threads and having the name of the Syrian capital Damascus reflected in its name.

darned lace. A term including all net effects with the pattern applied in needlework, such as filet lace.

darner. A hard, smooth, ball-like or egg-shaped article used to put under a hole while darning it. Gourds make good darners.

dart. A place in a garment from which a tapering piece has been cut to make it fit the figure. Also, a measurement from the waist line to the fullest part of the hips.

décolleté (dę-kŏl-e-tę'). A style of neck opening that is cut very low in order to expose the neck and shoulders.

denim. Strong, durable, washable cotton fabric of uneven twilled weave. It comes in plain colors and is used for overalls, furniture, and floor coverings.

design. An arrangement of forms or colors, or both, intended to be applied to a fabric or an ornament to beautify it.

diaper. A white linen or cotton fabric, made with small diamond or bird's-eye pattern in a twilled weave. It absorbs water readily and is used for towels, fancy work, children's dresses, etc.

dimity. Light-weight material, corded or cross-bar, plain and figured. Used for infants' garments, aprons, and lingerie dresses.

directoire (dī-rĕk-twär'). A distinct style of the period of the French Directory, (1793–1801,) characterized by exaggeration and eccentricity.

doeskin. A fine, soft, compact, twilled, woolen material having a very soft, short-napped face. Used for gloves, skirts, coats, hats, wraps, and linings in heavy fur coats.

Dolly Varden costume. A costume consisting of a dress with tight bodice, short quilted petticoat, and flowered chintz panniers, and a large, drooping, flower-trimmed hat. This is the costume associated with Dolly Varden, a character in Dickens' novel, "Barnaby Rudge."

dolman. A wrap resembling a cape with openings for the hands. Dolmans were originally patterned after a long Turkish outer garment.

dominant harmony. Harmony that is produced by associating different tones of the same color.

double chain-stitch. A chain-stitch consisting of two links or loops of thread combined as one. It is used when a heavier effect than that produced by the single chain-stitch is desired.

double-faced. A term applied to fabrics that can be worn or used either side out.

double-stitched seam. A finish for a plain seam consisting of two stitchings on each side.

double-stitched welt seam. A welt seam having a second row of stitching added at the seam turn.

doublet. A close-fitting garment with sleeves and sometimes a short skirt. Worn by men from the close of the 15th century to the middle of the 17th century.

draft. An outline drawing of a pattern.

drafted pattern. An outline drawing produced by the aid of a tailor's square or some other device from a combination of measurements that are governed by the rules of proportion.

drap d' Alma (drä-d'ăl'mà). A soft, closely woven, double-diagonal-twilled wool or silk mixed fabric. Suitable for dresses and suits. Originally made in black for mourning purposes.

drapery. The materials with which anything is hung or draped, particularly the hangings or loose garments often represented in sculoture and in painting.

drawn work. A form of decorative work that consists in pulling out parallel threads of a fabric to obtain an open space and then hemstitching the edges of this space so as to hold the remaining threads securely. It is used to ornament table and bed linens, draperies, collars, cuffs, and lingerie blouses.

Dresden. A small flower design in pastel shades.

dress. The modern outer garment of a woman or a child consisting of a skirt and a waist, either separate or united. Also, used in a broader sense to designate the various garments worn as a covering for the body.

dress improvers. The hooped panniers of the time of Louis XIV, XV, and XVI in the 17th and 18th centuries were often called dress improvers.

dress linen. A plain, firmly woven linen in white and plain colors.

drilling. Coarse linen or cotton twilled cloth used for men's outing suits.

duchess satin. A close, firm, but soft fabric of high luster. Used for dresses and evening wraps.

duchesse lace. A rare old bobbin lace that, while not made of tape, has a tape-like appearance. It resembles Honiton lace, but is worked with a finer thread and has a greater amount of raised or relief work and daintier and finer designs. It is used as a trimming on elaborate gowns, such as bridal robes. There are various imitations of duchesse lace, one of which is known as princess lace.

duck. A strong, closely woven, plain material, lighter and finer than canvas; used for outing shirts and coats and for small sails, tents, and awnings.

dust ruffle. A ruffle sometimes added to the bottom of a petticoat to protect the edge of the flounce from hard wear and prevent it from becoming soiled.

Dutch neck. A square or round neck line cut only 2 inches below the throat.

duvetyn. A very soft woolen fabric resembling velvet and having a fine, short nap that is raised during the process of finishing and gives the material a silky appearance. Used for coats, suits, and dresses.

dye bath. The dye solution prepared for the dyeing of materials

E

écru (ĕk′rōō). The natural color of cotton, wool, or silk; that is, the color of unbleached linen or hemp.

edge-stitcher. A sewing machine attachment that makes it possible to stitch an edge perfectly, to join lace, and to apply piping.

egret (ĕg′rĕt). (1) The heron from which light, floating feathers are obtained. (2) The feathers obtained from the egret and used as a trimming for women's hats.

Egyptian lace. A fine, hand-made knotted lace sometimes ornamented with beads. As it is expensive, it is rarely used, but when use is made of it, it serves as a trimming.

eiderdown (ī′-dĕr down). A soft, elastic, knitted fabric made of thick, soft, spun yarn and heavily napped on one side. Also, a soft, twilled, cotton-filled fabric with a long-wool nap, sometimes on just one side, when it is called *single-faced*, and sometimes on both sides, when it is known as *double-faced*. Used for children's garments, carriage robes, lounging robes, and bathrobes.

embroidery. Ornamental work done with the needle on cloth, canvas, leather, and other materials by hand or by machinery. Threads of various kinds, such as cotton, silk, silver, gold, etc., are used in this work.

embroidery darning-stitch. A filling-in stitch consisting of even basting-stitches, every second row alternating, and used for filling in bands and borders.

embroidery hoops. Round or oval wooden hoops, the inner one often padded with felt; used to hold a piece of material firm and smooth so that embroidery can be applied with facility.

emery bag. A small bag filled with emery powder and used for the polishing of needles that have become rough or rusty.

Empire. A short-waisted gown with full short sleeves and a long, flowing skirt, showing the Empress Josephine's ideas. Popular during the First Empire in France (1804–1814).

entre deux (än-tr′ dū′). A fine, narrow beading or veining used to make a substantial finish for seams, especially in hand-made lingerie garments and infants' clothes.

epaulete (ĕp′ô-lĕt). A trimming that falls over the shoulders like a small cape. In Queen Elizabeth's time (1558–1603), padded ornaments called epaulets were worn on the shoulders by both men and women, and sleeves, which were often made separate from the rest of the costume, were tied to these. In modern times, any kind of ornament for the shoulders of a woman's dress and ornamental badges worn on the shoulders as a part of the full-dress uniform of officers of most navies of the world and by army officers of rank and some subordinate officers are called epaulets.

épingle (ę-pĭn′gl). A French term used to designate a fine, lustrous, corded effect, in silk dress material, often alternated with heavier ribs. Also, a silk dress goods made with rib effect.

eponge (ę-pŏng′). A dress fabric made of cotton, wool, or silk. Loop yarn is used for the warp and plain yarn for the filling.

ermine. The fur of the ermine, which is white with a black tail-tip. When prepared for ornamental purposes the black tail-tips are attached at regular intervals on the white.

etamine (ĕt′ą-mēn). A soft, light-weight, glossy, woolen dress material in plain, open weave. It is also made of hard-spun cotton yarn. Suitable for dresses and skirts.

Eton jacket. The Eton jacket, as used in modern costume, is short and is usually cut square at the hips. This type of jacket made of black broadcloth and worn with a wide stiff collar was originally used by boys of Eton College, England.

eyelet. A hole made and worked in a garment to hold a ribbon, a tape, or a cord, the size depending on the purpose for which the garment is intended. *Buttonhole eyelets* are first overcasted and then worked with the buttonhole scallop-stitch. *Embroidery eyelets* are both oblong and round and are finished with merely overcasting-stitches made very close together.

F

fabric. A general term designating any cloth, irrespective of its weave. Most fabrics have two sides: the right side, which is known as the face of the material, and the wrong side, which is known as the back.

facing. A form of dress finish applied to edges in place of a hem; also, the lining of a garment on parts exposed by being turned back.

facing silk. Material, such as taffeta, messaline, percaline, or sateen, cut into lengthwise strips to be used in the making of tailored plackets.

fagoting-stitch. A decorative open-seam stitch used to join narrow ribbons, bands, or folds of material, or lace insertion, which must first be basted ⅜ to ½ inch apart on firm paper.

faille (fāl). An untwilled silk fabric having a light crosswise grain or cord wider than grosgrain and very little gloss. Used for dresses, suits, blouses, and children's coats.

fair-skinned mature woman. A type of mature woman having gray or white hair, blue, brown, or gray eyes, fair complexion, and good coloring in lips and cheeks.

farmer's satin. A high-luster fabric made with cotton warp and worsted or cotton filling. Used for linings and petticoats.

farthingale. A contrivance resembling a hoopskirt or crinoline, worn by women of the 16th and 17th centuries to extend their skirts.

fashion. The prevailing mode or style in things that are subject to change, especially dress.

fastness. The ability of a dye to retain its color when exposed to the rays of the sun or subjected to washing.

featherbone. A substitute for whalebone, prepared from the quills of feathers.

feather-stitch. A decorative stitch somewhat resembling a feather. The single stitch is made by bringing the needle up through the material from the wrong side, placing it in at the right so that with the thread it forms a triangle, pulling the thread through, and then taking a similar stitch to the left. This working back and forth is continued until the row is completed. Combinations of two, three, four, or more stitches are often used in feather-stitching.

fell. A method of finishing a seam that is intended to be neat and flat. In a *hand fell*, the edges of the material are lapped so that the seam lines meet and are then basted through the center. Each edge is then turned under so that it meets the basting and is finished with the hemming-stitch. The *machine fell* consists in making a plain seam, trimming away the under edge, and then turning the other edge under and stitching it.

felt. A firm-packed, smooth fabric consisting of entangled and matted fibers of wool, fur, mohair, and cotton, which are thoroughly mixed, carded, hardened, and made into felt with the aid of moisture, heat, and pressure. It is sometimes made by weaving or knitting a coarse body, raising a heavy nap, and then felting this. Used for hats, table covers, pennants, glove linings, etc.

fiber lace. A lace made from the fibers of the banana and the aloe plant. It is a frail, expensive lace, and not practical for many purposes. However, both banana-fiber and aloe-fiber laces are used as dress trimming, especially on sheer organdies and chiffons.

fibers. Filaments, or threads, used as raw material for textile fabrics. They are classified as animal, vegetable, mineral, and artificial fibers.

fibula (fĭb′ū-lȧ). An ornamental brooch that fastens like a safety pin; used to hold the Greek chiton and the Roman stola in place. Archeologists say that fibulas were common as early as the bronze age.

fichu (fĭsh′ōō). A draped scarf or cape having long ends that fall from a knot at the breast. Fichus were fashionable in France during the reign of Louis XVI (1774–1793), in England while George III was on the throne (1760–1820), and in America during the first years of the new Republic.

findings. The various accessories used in dressmaking, such as belting, boning, buttons, braids, hooks and eyes, etc.

filet lace (fĭ-lę′). A darned or embroidered net woven into squares with a continuous thread and thus appearing decidedly unlike the spiderwork form of irregular darning. It is attractive and at the same time practical for lingerie blouses and dresses. Real filet, while expensive, wears indefinitely. Beautiful imitations of filet lace may be purchased at reasonable prices.

fillet (fĭl′ĕt). A narrow band encircling the head or binding the hair. Fillets were worn in ancient Egypt and were a feature of the Greek and Roman head-dress. During the Empire in France (1804–1814), Josephine wore beautiful fillets of gold in imitation of those used in classic times.

filo silk. A soft, untwisted embroidery silk that comes in skeins of 6 to 12 yards each. It is very satisfactory for satin-stitches, as it blends well and makes a smooth design.

fishbone-stitch. An embroidery stitch resembling the backbone of a fish and consisting of a series of diagonal single-purl buttonhole-stitches made first to the left and then to the right. It is used chiefly as a braid-stitch or a border-stitch.

fishtail train. A dress train that resembles the tail of a fish in shape.

fitch. A mottled brown fur with yellow spots.

flannel. A plain soft, loosely woven, light-weight, woolen material with warp and weft threads of equal size. Extensively used for infants' petticoats and sacks and for men's shirts.

flannelette or **flannelet.** A cotton fabric with a slight nap in white and colors and floral designs. Used for sleeping garments and kimonos.

flap pocket. A type of tailored pocket having a flap as a finish for the opening.

flare. A widening or spreading out in some portion of an article of dress.

flat-stitched continuous placket. A placket especially desirable for wash garments, as it lies flat when laundered, is not bulky, and makes a neat closing.

flax. The soft, silky fiber taken from the bark of flax plants and used in the production of linen fiber.

flaxon. A trade name for a fine quality of mercerized lawn. Used for blouses, dresses, and lingerie.

fleur-de-lis (flûr-dē-lē′). The French name for the iris. The fleur-de-lis design that we know so well resembles this flower, but it is a heraldic device of disputed origin, best known as the bearing of the royal family of France. Louis VII is said to have adopted it as his seal in 1137. The fleur-de-lis, which is of frequent occurrence in Egyptian and Oriental art, has been variously explained as the flower of the lotus, the white lily, and the iris.

Florentine neck line. The broad, round neck line much worn during the Italian Renaissance in the 15th century. It extends out over the shoulders, but is not so straight as the bateau, or boat, neck line.

florid brunette. A type of person having black or dark-brown hair, black, brown, or gray eyes, dark complexion, and highly colored skin.

flounce. A gathered or plaited strip sewed by its upper edge to a dress or a petticoat, especially along the bottom, the lower edge being left free.

flues. The feathery fibers, or fronds, extending from each side of the stem of a feather or quill.

fontange (fôn-tänzh′). A high headdress made of lace and ribbon and invented by Mademoiselle Fontange of France in the 17th century.

foulard (fo͞o-lärd′). A soft, serviceable, satiny silk with a fine twill; plain and figured. It came originally from the Far East. Used for dresses and blouses.

foundation pattern. A pattern of the very simplest type, having normal seam lines and no fulness or designing lines of any kind.

French chalk. Soapstone used for marking on cloth, as by tailors, or for removing grease from clothing.

French gathering. A method of gathering in which the running-stitches consist of a long stitch on top and a short stitch underneath so that there seems to be less fulness on top and still the fulness underneath is secured.

French knot-stitch. An embroidery stitch made by bringing the needle up through the material from the wrong side, winding the thread around its point two, three, or four times, drawing it tight, and then inserting the needle into the material as close as possible to where it came out. It is much used on dresses and in fancy work.

French seam. A seam made by stitching $\frac{1}{8}$ inch from the seam edge, trimming off the frayed edge, reversing the fold so that the edges come within the fold, creasing the edge flat, and then stitching on the seam line.

French serge. A very fine, soft weave of serge, the cheaper grades of which have cotton warp. Produces a shine more readily than do other serges through wear. Used for dresses, skirts, and suits.

fringe. Any ornamental border of pendant threads, cords, or tassels. The first fringes of which we have any knowledge are those used in ancient Egypt as early as 3000 B. C. They were made by fraying the edges of the cloth from which garments were made. The threads of such fringes were often tied in ingenious ways, which greatly enhanced their beauty.

frock. The principal outer garment or dress of women and young girls. Formerly, a plain loose robe worn by monks. Today, almost any kind of dress is termed a frock, but the idea of simplicity is still associated with the word. An elaborate dress made of expensive materials is called a gown rather than a frock.

frog. An ornamental button and loop, each surrounded with braid, used to fasten a cloak or coat.

fur cloth. Deep-pile fabric made to resemble various kinds of fur and used in place of fur.

furbelow (fûr'bē-lō). A gathered or plaited ruffle or flounce. Furbelows, which originated in France, were much worn in England during the reign of William and Mary (1689–1702) and were a popular form of trimming in America during colonial times. In a broader sense, furbelows refer to any ornament, especially of feminine dress.

G

gabardine (găb-ar-dīn'). (1) A twilled and waterproofed worsted coating material, made with fine diagonal ribs.¶ (2) A softer fabric, similar to French serge and used for women's skirts, coats, and suits. (3) A long, loose gown or cloak of coarse material, which, in the middle ages, was the prescribed garment of the Jews.

Gainsborough hat. A large, graceful hat worn by the ladies in the portraits painted by the famous English portrait painter Gainsborough (1728–1788). It was usually turned up on one side and trimmed with plumes.

gaiter. A cloth or leather covering for the ankle, usually buttoned at the side and held down by a strap running under the foot.

galatea (găl-a-tē'a). A heavy, firm cotton material for boys' clothes, outing skirts, middy blouses, and dress-form coverings.

galilith (găl-ĭ-lĭth'). A composition material resembling jet and made into beads and similar ornaments that form trimmings for hats and dresses.

gathering. A sewing operation made with very small running-stitches and used to bring the parts of a section of a garment closer together by drawing them into folds or plaits.

gauntlet. In medieval armor, a glove worn under the mail to prevent chafing. In modern attire, a gauntlet is a glove having a long wrist extension.

gauze (gôz). (1) A very sheer, light, perforated fabric of cotton and wool worsted or silk, in which some of the warp ends are crossed and twisted around the filling. Used for sheer foundations, frills, and trimmings. (2) Very sheer, knitted fabrics used for underwear.

Georgette crêpe. A crêpe-like silk, sometimes silk and cotton; sheer, like chiffon, but woven of a harder and more durable thread. Used for dresses, blouses, negligées, and many kinds of trimmings.

Gibson waist. A woman's mannish shirtwaist having a plait over each shoulder, made famous by the artist Charles Dana Gibson in his pictures.

gilet (zhī-lę'). A waistcoat or the vest-like front of the bodice of a woman's dress.

gimp. A narrow, flat, ornamental trimming of silk, cotton, wool, or beads, formed of or interlaced with cord or wire; used for dresses, furniture, etc. See also buttonhole gimp.

gingham. A stout, light-weight, washable cotton fabric, woven in yarn-dyed stripes, checks, and plaids and used for dresses and aprons. *Common gingham* is in plain weave and finished with starch sizing. *Madras gingham*, which is made of finer yarn, contains a larger number of colors than the staple gingham and is woven in various weaves. *Zephyr gingham* is a softer and lighter dress fabric than madras gingham and is produced in a great variety of fancy colored effects in stripes, cords, checks, and plaids in both plain and twilled weave.

girdle. A belt used for girding a loose garment about the waist. In ancient times, the Greeks and Romans tied their girdles around their waist and drew the upper part of their garments over them to permit freedom of motion. Girdles, like most other articles of attire, have evolved gradually into the carefully cut and sewed articles that we know today.

glacé (glâ-sę'). A French term meaning glossy or having a lustrous effect. It is sometimes applied to dress goods having fine, well-stretched cotton warp and mohair filling in plain colors and figures.

gloria. A thin, very closely woven fabric made with silk warp and worsted or cotton filling in diagonal twilled weave. Sometimes called *zanella cloth*. Used chiefly to cover umbrellas.

glycerined feathers. Feathers treated with glycerine so as to give them the appearance of being wet.

godet (gō-dę′). Gores that are wider at the bottom than the top, ranging from 2 to 4 inches at the top and 12 to 15 inches at the bottom. Used only when skirts are wide, they add length to the figure and fulness at the bottom.

goffer. To form plaits, flutes, or crimps in, as a ruff. Leather is very often ornamented with a design in relief, which is called *goffering*.

gold cloth. A metal cloth made of metal warp in gold color and silk weft. Used chiefly in the making of evening gowns.

gold tissue. A transparent metal cloth consisting of metal warp in gold color and silk weft. It comes also in a cheaper quality, which is an imitation of metal cloth.

goose. A tailor's heavy smoothing iron, ranging in weight from 11 to 30 pounds and so named because its handle resembles the neck of a goose.

gore. A shaped section of a woman's skirt containing two or more such sections.

gorget (gôr′jĕt). A variety of collar or ruff. In the middle ages (476–1453), a kind of wimple draped closely around the neck and well up to the chin.

gossamer. (1) A very soft, cobwebby silk gauze used for veils. (2) A light silk fabric waterproofed and used for wraps.

gown. The outer dress or garment of a woman, especially when long and loose. Also, the official or distinctive robe of certain officers, professional men, and scholars.

granite. A woolen material made of hard-twisted woolen yarn woven in pebbled effect; light in weight and very durable. Used for skirts and suits.

grebe (grēb). A bird of the duck family, from which are taken beautiful, soft feathers used for making entire turbans, as well as feather breasts. The natural color is ivory, flecked with brown. The plumage is thick and downy, and silky and smooth in texture.

green. A color in the spectrum between blue and yellow; the color of spring foliage.

grenadine (grĕn′ä-dēn). A fine, open fabric, made of silk or wool mixed with cotton and having more or less elaborate warp stripes. Used for overdrapes and evening dresses.

gros de Londres (grō dę lôn′drę.) A light-weight silk fabric woven with alternate narrow and wide flat ribs. It has a glossy finish and comes in colors and in changeable effects. Much used for hats and dresses.

grosgrain (grō′grān). A ribbon or a stout, durable corded silk with cross-ribs or cords that run from selvage to selvage and that are heavier than poplin but lighter than faille. Comes in colors. The fabric is used for coats.

guide pattern. A pattern made of cambric or some similar material, cut with the aid of a foundation tissue-paper pattern and fitted to the figure. It serves both to test the accuracy of similar tissue-paper patterns and to guide one in cutting and fitting.

guimpe (gĭmp, gănp, or gămp). A chemisette or under waist worn with a low-cut gown to fill in the neck. Guimpes are also made with sleeves and worn with jumper dresses.

guipure lace (gē-pūr′). Lace in which the designs are held together by means of brides or bars; in other words, lace having no net ground. Duchesse, Honiton, Venetian, and Maltese, though differing from one another, are examples of guipure laces.

gusset. A triangular piece of material inserted in a garment to fill an open angle or to strengthen it or give more room.

H

habit-back placket. A kind of placket so called because it is used in finishing the plain back of a woman's riding skirt or habit.

habutaye (hä-bu-tȳ′). A very soft, light-weight, closely woven, brilliant Japanese silk, smooth and even in texture. It is woven with a heavy sizing on both warp and filling, which is afterwards boiled out. Used for summer dresses, waists, skirts, and automobile or traveling coats.

half-back-stitch. A stitch similar to the back-stitch except that the needle is put back only half way to the end of the last stitch. It is used where a stitch is desired that is not so strong as back-stitching but that will provide more strength than the running- or the combination-stitch.

half silk. A fabric composed of both silk and cotton in about equal proportions.

handkerchief drapery. Drapery made by tacking one corner of square pieces of material to a foundation skirt. These squares may be large or small and if they are of soft material they fall in graceful folds.

handkerchief linen. A sheer, plain weave of linen used for handkerchiefs, neckwear, blouses, and dresses.

handkerchief tunic. A tunic made of a square of material, the center being cut out for the waist line, the outer edge forming the lower edge of the tunic, and the corners falling in points.

hank. A skein or coil of yarn or the like, especially of a given length.

hardangar embroidery (här'dăng-ĕr) Ornamental needlework made on very open canvas in the pattern of diamonds or squares, part of the material being cut and the threads between the stitches pulled out in order to form the design. It is used chiefly in fancy work, but is sometimes seen on blouses and dresses.

harlequin (här'lē-kwĭn). A term applied to something made of three or more separate colors. When used in connection with material, it designates large plaid checks in more than two colors.

hatter's plush. A form of plush that has replaced the napped beaver-felt in the dress hats of gentlemen. The nap is pressed very flat, giving the plush a shiny, sleek appearance.

head. The distance from the bottom of a person's chin to the top of the forehead. This forms a measure that is used to determine the individual's own measurements or proportions. The correct height of a woman is 8 heads; that is, she should be eight times as tall as the distance between her chin and the top of her forehead.

heading. The part of a ruffle above the gathering-line. Also the strip along the edge of a piece of lace by which it is sewed to a garment.

heddles. The sets of parallel doubled cords or wires which, with their mounting, compose the harness used to guide the warp threads to the lathe in the loom.

hemmer. A sewing-machine attachment by means of which a hem may be turned and stitched at the same time. It is also used for felling and for sewing on lace.

hemming-stitch. A stitch that fastens a hem in position and is sometimes called a *whipping-stitch.* It is made by inserting the needle through the folded-in edge, catching one or two threads of the cloth, and then running the needle through the edge of the hem. The stitches should be small and almost invisible on the right side and of an even length on the wrong side.

hemp. A tough, strong, coarse fiber whose culture is similar to that of flax. It is well adapted for weaving into coarse fabrics, such as sail cloth and strand braids for hats, and for twisting into ropes, cables, and binding twine.

hemstitcher. A sewing-machine attachment that produces an effect resembling that done by a regular hemstitching machine. The result is similar to hemstitching produced by stitching a seam through several thicknesses of blotting paper.

hemstitching. A sewing operation done by hand and consisting in pulling out two or more parallel threads of the material and fastening the cross-threads in successive clusters. A similar effect is produced by machines made especially for this purpose.

henna. A reddish-orange dye prepared from henna leaves.

hennin (hĕn'ĭn). A high, conical headdress worn by women in France in the 15th century.

henrietta. A fine, diagonal, twilled dress fabric made with silk warp and fine worsted filling. Similar to cashmere, but having a slightly harder, coarser weave. Used for dresses and children's wear.

hercules braid. A heavily corded, worsted bordering braid.

herringbone-stitch. An embroidery stitch consisting of a series of small loops made with embroidery thread and tacked down with the couching-stitch. It is used where a rather light outline is desired.

himation (hĭ-măt'i-ŏn). A large, square mantle like a shawl worn by the ancient Greeks, usually with one end thrown over the shoulder from the back and the other held in one hand.

Holland linen. A plain-woven, unbleached linen, originally from Holland, both glazed and unglazed. Used for furniture covers and window shades, as well as in photography.

homespun. A loose, but very strong, durable woolen material of plain weave and coarse yarn, formerly made on hand looms and now imitated by machine. Used for outing suits and men's clothes.

honeycombing. A method of arranging fulness similar to smocking, but diamond-shaped in structure and having each stitch run through two flutes of material rather than one.

honeycomb-stitch. A filling stitch much used in embroidery work and consisting of two layers of blanket-stitches so connected as to form a honeycomb effect. It is used for filling in leaves and similar spaces.

Honiton lace (hŏn'ĭ-tŭn). At present, a bobbin lace similar to Duchesse. *Guipure Honiton* is characterized by round, heavy motifs made up of finely woven braid and then joined by brides or bars made with a needle. *Appliqué Honiton* is produced by making the motifs or sprigs and then sewing them to a net ground made separately. At present, machine-made net is much used for the ground.

hook-and-eye tape. Firmly woven tape to which small hooks and eyes are riveted. Used where a substantial closing of considerable length is required, as in tight linings, brassiéres, and tight-fitting corset covers.

hooks-and-eyes. Small hooks of doubled wire and eyes formed to receive them. Used as fasteners on garments of all kinds.

hoop. A circular band of metal or whalebone used to expand the skirt of a woman's dress. The *farthingale* of the Renaissance and Elizabethan periods of the 15th and 16th centuries was a single hoop mounted on the edge of a circular piece of material or tied to the waist by means of tapes. *Panniers* were oval-shaped wire, whalebone, or wicker hoops that were very wide at the sides. About the middle of the 19th century, *bell-shaped* hoops came into fashion, these being hoops of graduated size arranged one above the other with the largest at the bottom and held in place by tape or mounted on a stiff petticoat.

hose. A covering, usually knit or woven, for the lower part of the legs and feet.

houppelande (hōōp'lănd). A one-piece garment worn by women in the early 15th century, consisting of a close-fitting waist, an exceedingly long, full skirt that formed a long train, and either bell or tight-fitting sleeves. The skirt and the bell sleeves were generally lined with fur. Later, belts at the normal waist line were worn with houppelandes and as these were drawn in tight, they produced an ugly outline.

huckaback (hŭk'ă-băk). A cotton or linen material of irregular weave having prominent weft threads. Used for towels and fancy work.

hue. That property of a color which characterizes it as a color instead of a black-and-white value; that is, the result produced by adding a color, rather than black or white, to another color.

I

India linon. A trade name for a fine, closely woven cotton lawn, very slightly sized and usually bleached.

Indian head. A trade name for a coarse, firm material used as a substitute for plain, heavy linen.

indigo. One of the so-called seven colors of the rainbow, a deep violet blue.

insertion (ĭn-sûr'shŭn). Any narrow lace or embroidery having a plain edge on each side that admits of its being inserted in a fabric.

inverted-plait placket. A kind of placket consisting of an inverted plait and used when skirts appear plain around the waist and hips and full at the lower edge.

iridescent (ĭr-ĭ-dĕs′ĕnt). Having changing colors like those of the rainbow, due to the interference of light when reflected from thin films, as in mother-of-pearl.

Italian relief-stitch. An embroidery stitch used in flower designs to fill in petals and leaves and often seen in combination with punch work. It consists merely of filling in the space with single-purl buttonhole-stitches.

J

jabot (zhȧ-bō′). A frill of lace or the like fastened at the neck and worn by women on a bodice. Formerly, a ruffle on a shirt bosom.

jacket. A short coat usually not extending below the hips.

Jacquard effects (jȧ-kärd′). Figures produced in materials through the mechanism invented in 1803 by Jean Marie Jacquard, a Frenchman living at the time of the first Napoleon.

Jacquard loom. An apparatus for fancy weaving, having a chain of perforated cards passing over a rotating prism, the perforations permitting the passage of wires that determine the raising of the warp threads and thus cause the figure to be woven in accordance with the prearrangement of the perforated cards. It is now used extensively in the making of silk, worsted, and cotton materials, but is employed solely for weaving figured goods.

jade green. The color of jade, varying from green to yellow and yellowish white.

Japan silk. A name that covers a variety of Japanese or Jap silks, but commonly applied to the cheaper qualities of habutaye silk. Heavier and coarser than China silk. Used for blouses, summer dresses, and kimonos.

jardiniére (zhȧr-dē-nyȧr′). Resembling a garden of flowers. Therefore, designs of many colors composed of flowers, fruits, and leaves.

javelle water. A solution made by dissolving ½ pound of sal soda and 2 ounces of chloride of lime in 1 quart of water. Used to remove ink stains from material and as a bleach in general laundry work.

jean. A twilled, undressed cloth usually made of hard-spun cotton warp and a low grade of wool or shoddy filling, but sometimes made entirely of cotton. Used for trousers, boys' suits, and women's outing suits.

jerkin (jûr′kĭn). Formerly a jacket, short coat, or upper doublet, sometimes made of leather. The jerkin now takes the form of a waistcoat and is still in use in the north of England.

jersey cloth. A thick, knitted fabric made in stockinet weave of wool or silk and wool mixed. Used for undergarments, petticoats, dresses, and coats.

jet. A rich, black variety of mineral coal, sufficiently hard and compact to be polished and much used for making ornaments.

jumper. A short-sleeved or sleeveless garment without a front or a back opening, but with the neck cut sufficiently large to admit of its being slipped over the head without difficulty. Worn over a guimpe by women and children.

jupe (jōōp). The French name for petticoat.

jupon (jōō′pŏn). (1) Now, a short petticoat, but in the middle ages, a sleeveless surcoat or a kind of jacket or doublet worn by knights. (2) A kind of dress fabric with cotton warp and woolen filling.

K

karakul cloth. A heavy woolen fabric made in imitation of Persian lambskin. Used for women and children's coats and for muffs and stoles.

Kate Greenaway costumes. Children's costumes designed by Kate Greenaway, an English illustrator, designer, and verse writer, and having the high waist line and other characteristics of the Empire period, to which she went for inspiration.

Kensington Stitch. See long and short stitch.

kersey. A stout, heavy, twilled, all-wool or cotton warp fabric finished with a close nap. Similar to broadcloth except that it is heavier, due to a heavy backing yarn attached to give it weight. Used chiefly for coats.

khaiki. A heavy all-silk Japanese fabric. Used for sports dresses, blouses, and unlined coats.

khaki (kä′kē). A very strong, dark-tan, twilled cotton cloth, used for men and boys' clothes, army uniforms, and women's riding skirts.

kilt plaits. Large single folds turned one way, as in Scotch kilts.

kimoná. See Negligée.

kimono waist. A waist in which the sleeves are not set in but are a part of the waist itself.

knickerbockers. Wide knee-breeches gathered below the knee and worn by boys, sportsmen, tourists, etc. Also, an undergarment for women. Often called *knickers*.

knife plaits. Narrow folds turned to one side. They may be put in by means of steam or by hand.

kolinsky. The fur of the Siberian polecat, or mink, resembling sable or dark mink.

krimmer. A fur resembling Persian lamb and prepared from the fleece of lambs raised mostly in the Crimean peninsula.

L

ladies' cloth. A class of fine flannels slightly napped and used for women's wear.

Lansdowne. Trade name for a very fine, wiry, silk-and-wool material in plain weave. Used chiefly for women's dresses.

lap seam. A seam used on heavy, firmly woven materials that do not fray, such as broadcloth. The seam edges are lapped, basted, and stitched without being turned under.

lapel. That part of a garment which turns back or folds over; especially the fold of the front of a coat in continuation of the collar. Also called *revers*.

lappet. A small lap, or flap, used for ornamenting a head-dress or other garment. In olden times, ladies' caps were frequently ornamented with lappets of fine lace which hung over their ears.

lattice basket-stitch. An embroidery resembling lattice work and made by covering the space with parallel threads worked very close together and then with the eye of the needle weaving in and out of these threads. It is a very desirable stitch for weaving baskets, squares, or diamond motifs or for working out border effects.

lawn. Soft, sheer fabric filled with starch or sizing and used for dresses, aprons, and curtains. It is often printed after it is woven.

layette. A complete outfit for a newly born child, including the clothing, bedding, cradle, etc.

lazy-daisy-stitch. An embroidery stitch consisting of a series of petals that assume a flat appearance and are held down by means of the couching-stitch. The result is a design resembling a daisy. It has many uses both in forming a complete design and in producing border effects.

leg-of-mutton sleeve. A kind of sleeve that, in silhouette, resembles a leg of mutton.

leghorn. A fine plait, used in the manufacture of bonnets and hats and made from the straw of wheat in Leghorn, Tuscany, Italy. Also, a bonnet or hat made of this plait.

lengthwise thread. A warp thread running parallel to the selvage edges.

liberty knot-stitch. An embroidery stitch made by inserting the needle at right angles to the line to be followed, bringing the thread around the point of the needle, and then drawing the thread up. It is very desirable for decorative line work in which something more elaborate than the outline-stitch is required.

liberty satin. A trade name for a very soft piece-dyed satin fabric with raw silk warp and single spun-silk filling. Used chiefly for lining purposes.

ligne (līñ). The standard of measurement for the width of ribbons, tape, and other narrow fabrics. It is approximately $\frac{1}{11}$ inch.

Lille lace (lĭl). A very fine bobbin French lace resembling Mechlin, the patterns being outlined with a heavy cordonnet.

Limerick lace. A net embroidery consisting of delicately embroidered patterns made on the net with a darning-stitch. Another variety consists in buttonholing the edges of the pattern traced over lawn or muslin, cutting away the ground, and applying the design on machine-made net. Real Limerick lace makes a beautiful dress trimming, but it is very expensive. Machine-made Limerick is inexpensive, but is somewhat coarse and ordinary in appearance.

linen. A fabric woven from the fibers of flax. Its threads are smooth, strong, and lustrous. It does not possess the fuzzy surface that cotton does and is therefore preferred for handkerchiefs, neckwear, fancy work, and table linens.

linene (lĭ-nēn′). A substitute for linen; much like Indian head except that it has a smooth finish.

lingerie (lăn-zhe-rē′). Woman's undergarments, especially those that are lace-trimmed. Also, materials and garments that can be laundered.

lingerie tape. A narrow, strong flat strip of woven fabric run through eyelets or facings in various kinds of lingerie.

liséré. (lĭ′sĕr-ę). A name for bright-finished split-straw braids used in making blocked hats. They take the name from the finish of the braid.

lock-stitch. A stitch formed on a sewing machine by locking two threads together.

long-and-short stitch. A form of embroidery work consisting of long and short stitches made alternately and sometimes called the *Kensington stitch.* It is used for leaves and the petals of flowers.

long-cloth. Closely woven, fine, bleached muslin, used for underwear and infants' clothes.

loom harness. A collection of heddles, cords, or wires having openings or eyes in their centers through which the warp threads pass in the loom.

loop-stitch. See chain-stitch.

looped braid-stitch. An embroidery stitch that assumes the effect of braid by bringing the thread around in a loop and taking one stitch through the loop, the length of the loop and the stitch regulating the width of the braid. It is used in braid effect as a trimming on non-washable garments and as a border on fancy work that is not to be washed, the stitch not being substantial enough to permit of laundering.

lorgnette (lôr-nyĕt′). A pair of eye glasses carried on a long ornamental handle, into which the glasses shut when not in use. Also, an opera-glass, especially one with a long handle.

louisine (lōō-ĭ-zēn′). A plain, durable silk having a glossy texture and a coarse, mealy surface like a very small basket weave. Used for dresses, coat linings, and trimmings.

love locks. Curls or whips of hair, usually tied with a ribbon and worn hanging over the shoulder by both men and women of the Cavalier period. The fashion is French in origin and they were also called *French locks.*

lover's knot. An ornamental knot made of two or more cords and consisting of a series of intertwining loops.

lynx. The soft short fur of the lynx, which varies from pale grayish buff to dull yellowish brown spotted with black; often dyed black. There are many varieties, which may be divided into the Canadian lynx and the Southern lynx.

Lyons velvet. See velvet.

M

macaroni. A term originating from the club of foppish young Englishmen who, in the reign of George III (1760–1820), traveled in Italy and affected extreme styles in dress. These spread rapidly and were called *macaroni fashions.* In the Revolutionary war (1775–1781), the name was applied to a body of soldiers who wore a rich uniform. As the popular song of the day ran, they "stuck a feather in their hats and called them macaroni."

Macramé lace (măk'rà-mā). A knotted lace of Spanish origin woven from the selvage, many ends being woven together and tied to form geometrical patterns. Frequently, the finished edge of macramé lace is left with fringe. Fine silk macramé is used for scarf and shawl ends, while the coarse carpet-warp variety is used for bedspreads, table scarfs, and similar articles.

madras. Firmly woven cotton material, usually in stripes and fancy weaves, sometimes mixed with silk. Used for shirts and shirtwaists.

madras gingham. See gingham.

maline. A trade name for a plain net of silk or cotton having a hexagonal open mesh and usually finished with size. Similar to tulle. Used for neckwear, trimmings, as drapery for evening gowns, and in millinery.

Maltese lace. A bobbin lace in which the designs originally resembled those of Mechlin and Val laces. At the present time, Maltese lace is a guipure lace having simple geometrical designs in which the Maltese Cross and dots called "mosca" are used.

mandarin coat. A long, loose, richly embroidered silk coat with flowing sleeves as worn by a mandarin, or Chinese official. In recent times, it has been fashionable for ladies to wear such coats as evening wraps.

mandarin color. An orange or reddish-yellow color.

manikin. A model for displaying clothes. The couturiers of Paris vie with each other to procure the most beautiful manikins to display their creations. Sometimes called *mannequins.*

mantilla. A veil or head-covering of lace worn by the women of Spanish countries and forming a part of their national costume. Modern costumes have been generally adopted by the women of Spain, but many Spanish ladies still cling to the entire national costume. Also, a light cape of silk, velvet, or lace.

mantle. A cloak or loose garment, usually without sleeves, and worn as a wrap or outer covering.

marabou (măr'à-bōō). An African stork whose soft white tail and wing feathers are made into trimmings for hats and dresses. Marabou is sold in three colors, black, white, and natural or grayish brown.

marceline (măr'se-lĭn). A light, thin silk fabric used chiefly in millinery for hat linings and as linings for women's dresses.

mark-stitching. A method of marking seam lines in material. Several even basting-stitches are taken through two thicknesses of material; then a loop is left that will admit a finger, and two more stitches are taken about ½ to ¾ inch from the first ones. The material is then separated and the threads are cut, enough being left in each piece to mark the pattern lines accurately. Such stitches are sometimes called *tailors' tacks.*

maroon. A dull-red color, composed of black mixed with red.

marquisette (măr-kĭz-zĕt'). A plain, light-weight, open-weave dress fabric made of silk or cotton or a combination of the two. Used for over-drapes and evening and bridal gowns.

marten. The valuable fur of the several varieties of marten, one of which is the stone marten. In color, martens are gray or brown above and lighter color below.

matelassé (măt-là-sā'). A wool or silk-and-wool material having raised designs in quilted or irregular, blistered effect. Used for suits, coats, wraps, and trimmings.

mauve (mōv). A delicate purple or lilac.

Mechlin lace (mĕk'lĭn). A very fine bobbin lace having in its design closely woven ornaments and flowers, and being even more filmy and beautiful than Valenciennes. Its characteristics are the narrow, flat, shiny thread, band, or cord outlining the pattern, and the net ground of hexagonal mesh, this being formed with the pattern. The Mechlin lace industry has declined to a large extent because of the high degree of skill necessary for making the lace.

medallion. An ornament of lace, such as a motif separated from a lace design. It may be round, oval, or square in shape.

Medici collar (mĕd′i-chē). A large fan-shaped collar worn by the Medici queens in the 16th century and wired or stiffened to stand up and out from the neck in the back.

Medici lace. A French bobbin lace resembling Cluny to some extent but usually made of finer thread. It is much like insertion in effect, except that one edge is finished with scallops. It is characterized by plain, close-woven work with which openwork alternates and produces a good contrast.

medieval (mē-di-ē′văl). Belonging to, or descriptive of, the middle ages, which include the period in the history of Europe from the downfall of Rome in 476 to the beginning of the modern age, usually reckoned to be about the time of the fall of Constantinople in 1453.

mélange (mā-länzh′). A French term meaning mixtures of color applied in weaving; also, mixtures of cotton warp and wool weft.

melton. A thick, heavy material named for Melton, England, and made of all wool or cotton warp and woolen weft. It is finished without pressing or glossing, the nap being raised straight and then shorn to show the weave clearly. Used for outing suits and overcoats.

mending tissue. A semitransparent rubber substance that melts when heat is applied to it. Used for mending dark silk and woolen materials.

mercerization. A chemical process of rendering cotton threads lustrous and strong by treating them with a caustic alkali under tension. It was invented by John Mercer, an English calico printer.

mercerized cotton. Cotton fiber treated with a solution of caustic soda or potash at normal temperature under tension to prevent shrinking. The fiber thus treated has an increased attraction for coloring matter and is characterized by a silky luster.

mercerized cotton thread. A cotton thread with a soft, glossy finish, containing from two to six strands in a thread. It comes in skeins and on spools and is a very satisfactory thread for embroidery work.

merino. (1) A woolen goods made in England of shoddy, obtained from soft woolen or worsted dress goods. (2) An all-wool fabric, made of very fine, single merino yarn having either the face and back twilled alike or the face twilled and the back plain. Used for women's dresses.

messaline. A soft, light-weight, closely woven satin having a brilliant luster. Comes usually in solid colors. Used for dresses, petticoats, and linings.

metal cloth. A fabric woven of cotton or silk, combined with various threads of gold, silver, or copper.

metal lace. Both a hand-made and a machine-made lace consisting of a net foundation on which are woven all kinds of designs in either gold or silver threads. It is used as a trimming for evening dresses and robes and in millinery work.

middy. An unbelted blouse that reaches to the hips and has a sailor collar. Such blouses were originally suggested by those worn by midshipmen or cadets in the United States navy.

midinette. A shop girl in France.

milan hat. A hat of fine straw originally manufactured in the province of Milan, Italy.

military braid. A black silk braid used for binding purposes, also for trimming tailored dresses and suits. Comes in various widths.

millinery. A collective term embracing all varieties of female head-wear.

mink. The valuable fur of the mink, very close, soft, and even, and usually seal-brown in color. The Japanese mink is darker than the natural northern mink.

mirror velvet. See velvet.

mistral. A worsted material whose twisted warp and weft threads are woven to give a crêpe effect.

mitering. A method of joining two pieces of material, such as lace, insertion, embroidery, or finishing a hem, at an equally divided angle, as a corner.

mitt. A kind of glove, often of lace or knit-work, worn on the hand and wrist but containing no fingers.

moat collar. A collar that finishes a broad neck line and stands upright in a narrow band effect about the neck.

mode. The prevailing style or popular custom; the common fashion.

modiste (mō-dēst′). A woman who makes or deals in fashionable articles, especially women's dress.

mohair. Light-weight, plain or twilled, glossy, smooth, dress fabric, made with silk, wool, or cotton warp and mohair filling, which is the long, silky hair of the Angora goat of the mountainous district of Asia Minor. Owing to the fact that the hair filling slips in the weaving, cotton warp is generally used. *Brilliantine* and *Sicilienne* are varieties of mohair.

moiré (mō′rā). Watered or clouded silk produced by passing a corded ribbon fabric between engraved cylinders, which press the design with the face of the material. The moiré effect is apparent because of the difference in the reflection of the rays of light between the uncrushed and the pressed-down parts. Used for coats, dresses, suits, and trimmings.

moleskin. The skin of the mole, a small animal found in the temperate regions of Europe, Asia, and North America and having very soft and often iridescent fur.

monkey fur. Fur with long hair, used for wraps and trimming purposes. It is particularly adapted to use as a fringe, when it is cut in strips ¼ to ½ inch wide.

morion hat. A hat shaped like the morion helmet; that is, an open helmet without vizor, worn by men-at-arms. It was worn during the 16th century.

motif. A design or figure that is often repeated to form a pattern or is sometimes used separately as a decoration.

mousquetaire (mōōs-ke-târ′). (1) Referring to any article of clothing having a resemblance to that worn by the king's musketeers in the 17th and 18th centuries; as, a mousquetaire hat, a mousquetaire cuff, etc. (2) A woman's cloak trimmed with ribbons and having large buttons in the fashion of 1855. (3) A woman's turn-over collar worn in 1850.

mousquetaire cuff. A cuff that is wide and flaring.

mousquetaire glove. A glove with a long, loose wrist and no lengthwise opening, like a gauntlet.

mousquetaire hat. A large hat with turned-up brim and trailing plume.

mousquetaire sleeve. A shirred, close-fitting sleeve made in two pieces.

mousseline de soie (mōōs-lēn-de-swä′). A transparent silk material in even weave similar to chiffon or gauze and having a firm finish. When slightly stiffened, it is sometimes called *pineapple cloth.* Used for yoke and collar foundations.

Moyen-age (mwâ-yăn′năzh). Of or pertaining to the middle ages (476–1453).

muff. A covering into which the hands are thrust from opposite ends to keep them warm. Muffs first made their appearance in France during the Renaissance in the 16th century. They were carried by both men and women in England in the Elizabethan period of the same century.

muffler. A scarf of wool or silk worn about the throat or neck.

mull. A plain-woven, very soft, sheer, light silk or cotton dress goods in white and colors. Used for dress foundations and blouses and for inexpensive party dresses. Sometimes sold under the trade name of *Seco silk.*

mungo. The waste produced in a woolen mill from hard-spun or felted cloth and used in connection with wool, cotton, or better grades of waste in the manufacture of backing yarns or cheap cloth.

muslin. A soft-finish cotton fabric of firm and loose weave, bleached and unbleached. It is used for dresses, sheets, pillow cases, and shirts.

N

nacré velvet (nâ-krā′). See velvet.

nainsook. A soft, light-weight bleached muslin suitable for hand-made lingerie and children's garments.

nap. The projecting fibers on some materials forming a soft surface and lying smoothly in one direction, especially when of uniform length and texture.

napery hem. A hem, sometimes called the French hem, used on table linens and handkerchiefs, blending with the threads of the material and having the same appearance both on the right and wrong sides after laundering. The hem is creased on the fold and secured in position by means of fine overhand-stitches.

needle. A small, slender, pointed steel instrument containing an eye that will carry the thread and a point that will permit the needle to pass through a fabric. In *sewing needles*, which range from 1 to 12, No. 1 being the coarsest and No. 12, the finest, the eye is at the head, while in *sewing-machine needles*, which are designated by letters and numbers, the eye is at the point. *Milliners' needles*, known as sharps and betweens, are very long. *Embroidery* or *crewel*, *tapestry*, and *darning* needles have long eyes.

needle bar. The needle-bearing bar on a sewing machine, which gives an alternating motion to the needle.

negligée (nĕg-lĭ-zhā′). A loose gown worn by women, generally hanging free from the shoulders and often held in at the waist line with ribbon or a girdle. Also called *kimoná*.

Neopolitan hat. Originally, a tall, conical hat, made of woven fiber or a sheer, lacy horsehair braid, worn in Naples. Now, any hat made of such braid.

normal color. The foundation color of a scale of tones, the tones getting darker or lighter from this foundation.

notch collar. A coat collar applied so as to produce a notch at the joining of the collar and the lapels.

Nottingham lace. Any machine-made lace made formerly or at the present time in Nottingham, England, the center of the machine-made lace trade. Various laces, such as Val, Point de Paris, Cluny, torchon, and curtain laces, as well as numerous kinds of net, are products of the Nottingham district.

novelty suitings. A name applied originally to plain homespun weaves with rough, irregular fillings of different colors, but now referring to all weaves, especially brocaded or Jacquard effects.

nuance (nū-ăns′). A shade of difference in color; an effect often achieved in costumes by draping one color over another.

nun tuck. A tuck two or more inches wide and placed horizontally in a skirt.

nun's veiling. (1) A narrow, filmy, black veiling made of cotton, silk, or wool warp and a woolen filling and having a border on one side; used for mourning purposes. (2) A heavier fabric of the same composition and wider in width; sometimes known as *wool batiste*. Used as dress goods.

nutria. The fur of a South American, beaver-like animal. It is used as an imitation of beaver and can be dressed to resemble sealskin.

O

olive. Greenish yellow, or the color of the foliage on the olive tree.

olive brunette. A type of person having dark-brown or black hair, clear-brown or black eyes, dark complexion, smooth skin, and very deep-red lips.

one-piece dress. A waist and a skirt combined into one garment.

opossum. The dusky, grayish fur of the opossum, having coarse white hair and often used as a trimming on coats.

orange. One of the colors of the spectrum; a reddish yellow.

organdie. Plain, very fine-weave material, in white and colors, characterized by crispness. Used for dresses, aprons, collars, and cuffs.

organzine. The fine silk yarn used for warp in the weaving of silk fabrics and for which the best grade of reeled and twisted silk is used. It consists of two strands of raw silk twisted together and formed into a strong, firm warp by doubling it and twisting it again.

Oriental costume. The costume in the countries east of the Mediterranean, the striking characteristics of which are loose, baggy, gathered-in-at-the-bottom trousers and skirts worn by the women and brilliant colors used in both costumes and ornaments. Oriental influence is evident in modern modes.

Oriental laces. In the historical sense, the lace products of the East, including China, India, Japan, Persia, and Turkey, which are remarkable for the labor expended on them, their great cost, and the originality and boldness of the idea and coloring that characterize them. In another sense, Oriental laces are both machine-made and hand-made laces, in which the design is woven through and through the net and thus becomes very firm. They come in many designs and widths and are much used on dresses, curtains, bed sets, shams, and the like.

ornamental buttonhole edge. A stitch used to ornament a plain edge and made by working three buttonhole-stitches over each of a series of loops formed around the edge.

otter. A fur similar in color to beaver, but in characteristics more like seal. It is often dyed as seal, but lacks much of the luster.

ottoman. A heavy, plain fabric with flat, crosswise ribs. The filling may be silk, worsted, or cotton. Wool ottoman is used for dresses, skirts, and suits. Silk ottoman is used more for wraps and as a trimming than for dresses.

outing flannel. A cotton material similar to flannelette with a nap on both sides. Made in colors, stripes, and checks. Used for sleeping and infants' garments.

outline-stitch. A simple embroidery stitch used to outline designs in embroidery work. It is really an overcasting-stitch with the stitches laid one above the other but not overlapping and taken away from the worker instead of from right to left. It is sometimes called the *compact overcast-stitch*.

overblouse. An elongated blouse worn over the skirt instead of inside of it.

overcasting. A sewing operation consisting of loose, slanting stitches taken over the raw edges of a seam to keep them from raveling.

overcoat. An extra outdoor coat worn over a suit; a top coat or a great coat.

overcoating. A variety of medium-weight or heavy woolen or worsted fabrics, woven especially for overcoats.

overhanding. A sewing operation used to fasten two edges together, usually selvages, where a flat seam is desired. With the two edges basted and the material held in the left hand, the edges between the thumb and the forefinger, overhanding consists in placing the needle in from the back, pointing it toward the left shoulder, and taking the stitches over and over the edge until the seam is completed.

overskirt. A skirt or drapery worn shorter than the skirt of a dress and over it.

oxford shoe. A low, laced shoe tied at the instep. Probably so called because it was worn by students of Oxford University, England.

P

padding cotton. A cotton thread in various colors having four to six strands and used for padding in embroidery work.

padding-stitch. An embroidery stitch made on the surface of a fabric to form a foundation, or groundwork, for a raised design, being covered entirely by another stitch and serving to make the design appear heavier and more attractive.

paillette (păl-yĕt′). A spangle, especially one of a bunch of hanging spangles.

Paisley. (1) A wool fabric of many designs and colors, made in Paisley, Scotland, in imitation of Cashmere; used for dresses, shawls, and trimmings. (2) A soft silk, patterned after the wool fabric; used principally for dress trimmings and blouses.

pajamas. Loose trousers with coats to match, used as sleeping garments.

pale brunette. A type of person having black or dark-brown hair, brown, gray, or blue eyes, clear complexion, fair skin, and varying color.

paletot (păl′e-tō). A loose overcoat for man or woman.

paletot sac. A straight-line top coat.

palla (păl′a). The outer garment worn by the women of ancient Rome.

panache (pa-năsh′). A plume or bunch of feathers, Louis XVI style, especially when used as a head-dress or an ornament on a helmet.

panache de coque. A plume of cock feathers.

panama. (1) A fabric usually made of hard-twisted yarn in plain weave. Sometimes coarser yarn is used and a basket weave produced. (2) A fabric made of cotton warp and double filling and producing an effect similar to the texture of Panama hats. Used for skirts and suits.

Panama hat. A hat made of the young leaves of the stemless screw-pine of Central America.

panel. A piece of material inserted, applied, or allowed to hang free in a garment and generally used as a designing feature.

panne velvet (păn). See velvet.

pannier (păn′yer). A light framework formerly worn for extending a woman's skirt at the hips; now, a drapery over the hips to produce a similar effect.

pantalets. Long drawers formerly worn by women and children. Pantalets were first worn about 1800 with the transparent dresses then in fashion. Pantalets for young girls were often only loose ruffles tied on below the knee with a draw string.

paradise plume. The long, soft, graceful plume of the bird of paradise.

Paraguay lace (păr′a-gwā). A lace formed of spider web effects woven of single threads and then woven together. Very fine Paraguay laces are used for dress trimmings, while the coarser weaves are found in fancy work.

parasol. A small, light umbrella used as a sunshade.

passée (pă-sā′). Past the prime; old-fashioned; worn out.

passementerie (pâs-mĕn′trĭ). A term applied to heavy embroideries or edgings, particularly those made of rich gimps, braids, beads, silks, and tinsel.

pastel (păs-tĕl′). A name applied to very soft, delicate tones of colors.

patch pockets. A type of pocket consisting of a piece of properly shaped material stitched to the outside of a garment in a way similar to a plain-apron pocket.

patten. A thick-soled shoe like a clog or chopine. Sometimes worn over slippers to protect them.

pattern. A model or a plan that serves as a guide in forming something else. In dressmaking, it refers to a guide used for cutting garments.

paux (pôks). A lappet, revers, or tab.

pearling. A very fine, narrow picot edge used as a finish for dress linings and the like.

peasant costumes. The form of dress worn by the peasants of Europe. In some sections, these have been the same for hundreds of years, but in many cases they differ widely. The characteristics of peasant costumes are often seen in present-day styles.

peau de cygne (pō-de-sē′nye). A satin-weave fabric of soft, lustrous finish in diagonal weave with a prominent cross-thread. The name means "swan's skin." Used for dresses, suits, and coats.

peau de soie (pō-de-swä′). A firm, soft, durable silk fabric in grainy weave with dull, satiny finish. Made in both single and double face. Used for dresses and trimmings.

peg top. This term was originally used as the name of a boy's pear-shaped spinning top. The name is now applied to trousers and skirts that are made wide at the hips and narrow at the bottom.

pekin. A satin fabric, in which the stripes run with the warp.

pelerine (pĕl′er-ĭn). A long, narrow cape, usually pointed at front.

pelisse (pĕ-lēs′). A long outer cloak, originally one of fur or lined with fur; in fact, the term comes from the word pelt. These coats were very fashionable during the French Revolution (1789–1802) and the periods immediately following it.

peplum. In ancient Greece, a close-fitting gown extending from the neck to the feet. The term is now applied to a small ruffle, flounce, or short skirt on the bottom of a blouse.

percale (per-kāl′). A firm, close cotton fabric, plain and in colors. Used for dresses, shirts, and children's clothes.

percaline. A plain, closely woven cotton fabric, with glazed, watered finish. Used for linings.

perfected harmony. Harmony produced by associating colors in such proportions that their admixture produces white, or approximately white, the combinations formed being nearly equivalent to complementary colors.

periwig (pĕr'ĭ-wĭg). A head-dress of false hair worn for ornament or as a mark of rank or dignity. Periwigs were first worn in England during Elizabeth's reign (1558–1603); they became very large and elaborate during the Cavalier period (1625–1649); and the fashion began to wane in the reign of George III (1760–1820).

Persian. A silk, light in color and printed with large flowers. Used chiefly for linings and trimmings.

Peter Pan collar. A round turn-down collar, sometimes stiffly starched. These collars embody the very spirit of youth, which Barrie so charmingly pictures in his story of Peter Pan.

Peter Thomson dress. A kind of dress worn by young girls, the waist of which is made in exact imitation of a sailor's blouse. This style of dress derives its name from its creator, Peter Thomson, who was a tailor in the navy and later conducted a tailoring shop in Philadelphia.

petticoat. A word that has strayed far from its original meaning. When men first began to wear short coats, or jackets, in England, these garments were called petticoats. At the close of the 15th century, men wore petticoats, or small coats, beneath their long coats or gowns. In certain parts of Scotland, women's skirts are still called her coats, and this was perhaps so throughout the British Isles at one time. During the Elizabethan period (1558–1602), gowns were left open in front to show handsomely decorated petticoats. In the Cavalier period (1625–1649), petticoats were also called plackets. Now, a loose underskirt worn by women and girls.

piccadilly. A large ruff with points around the edge. It is said that Piccadilly in London took its name from the sale of these ruffs, which was first started by Higgins, a tailor, in a house near what was then the western extremity of this street.

Picken dressmaker's gauge. A sewing convenience whose purpose is to save time and insure accuracy in the marking of scallops, the width of tucks and the space between them, hems, plaits, and the spacing of ruffles, buttons, buttonholes, hooks and eyes, and snap fasteners.

picot (pĭ-cō'). In fabrics, loops along the selvage to form a finish on one or both sides. In laces, small loops decorating the edge of the pattern. A *picot edging* is produced by cutting machine hemstitching in half.

pile. Regular and closely set nap in which the threads stand up close together to form a uniform and even surface.

pinafore. A sleeveless apron worn by children to protect the front of their dresses.

pinking. A form of notched finish done by means of a pinking machine and used to a large extent on seams.

pinners. Aprons or pinafores popular during the reign of Queen Anne in England in the early 18th century.

piping. A bias fold or cord put on the edge of a band or garment as a finish.

piqué (pē-kā'). A firm fabric in lengthwise corded effect, used for dresses, skirts, vests, cravats, and children's coats.

placket. The opening, or slit, left in the upper part of a woman's skirt for convenience in putting it on. During the Cavalier period (1625–1649), petticoats were sometimes called plackets, and the opening in them was called a placket hole.

plaid. A large variety of twilled cotton, woolen, worsted, or silk fabrics, woven in tartan patterns and consisting of colored bars crossing each other at right angles and forming large squares.

plait. A trimming made by folding the material over on itself. The varieties of plaits include box plaits, double and triple box plaits, kilt plaits, knife plaits, accordion plaits, sunburst plaits, and cartridge plaits.

plaiting. Material folded over on itself in narrow strips, particularly for decoration or to give fulness.

plastron (plăs′trŏn). An ornamental addition to the front of a woman's dress reaching from the throat to the waist. A shirt bosom, especially one without plaits.

Plauen lace (plou′ĕn). An embroidered lace made on an embroidery machine and then burnt out by means of a chemical process so as to leave just the design. It is practically a machine needle-run or needle-embroidery lace, an adaptation of the principles of the sewing machine. The most difficult and complicated patterns of real lace can be imitated, the old and costly laces being generally used as models.

plume. Any feather, but applied particularly to the longer feathers from the ostrich.

plush. A rich fabric with a pile face longer than the pile of velvet and a coarse, woven back. Used for coats, capes, neck pieces, and muffs.

point d'Angleterre lace (dăn-gle–tĕr′). Originally, a Brussels lace smuggled into England and called Angleterre to avoid duty, but later made in England. The designs were made with a needle and applied to bobbinet.

point de Gaze lace. A very fine, delicate, gauze-like lace similar to Alençon, but distinguished from it because its designs are not outlined with button holing but merely emphasized with a thread.

point de Paris lace. A machine-made and a real lace whose characteristics differ. The real point de Paris has a distinctive hexagonal mesh and a flat design, while the machine-made lace appears much like Val lace, except that its design is outlined with a cord.

points. Ribbons with metal tags on them. During Queen Elizabeth's reign (1558–1602), such ribbons were used to tie separate sleeves to the epaulets. Points tied in bows were a popular form of trimming during the Cavalier period.

Poiret twill (pwä-rę′). A firm twilled worsted material giving an appearance much like French serge, except that its twill is more pronounced, as in gabardine. Used for dresses, skirts, and suits.

polkadot (pōl′ka-dŏt). One of a series of spots of uniform size and spacing on a textile or fabric; also, a pattern made up of such spots.

polo cloth. A double-faced, soft, loosely woven cloth having a nap that is cut evenly. Used chiefly for coats.

polonaise (pō-lo-nāz′). A woman's garment taken from the Polish national garment, consisting of a waist and an overskirt in one piece and worn with a separate skirt.

pompadour (pŏm-pȧ-dōōr′). A style of arranging the hair by brushing it straight up from the forehead; a corsage with a low, square neck; a brilliant hue of crimson or pink; a pattern in dress goods of flowers or small bouquets. These fashions were made popular by the Marquise de Pompadour, who was a prominent figure during the reign of Louis XV (1715–1774).

pompadour silk. A silk fabric ornamented with flowers or small bouquets.

pompon. A tuft or ball of feathers, wool, ribbon, or some such material usually worn on a hat.

pongee (pŏn-gē′). A plain, washable, canvas-like silk fabric woven mostly in Northern China on hand looms from the natural silk of wild cocoons. The filling shows nubs characteristic of wild silk yarn and forms a cross-ribbed effect with many knots scattered in the fabric. Used for summer suits, dresses, and blouses.

poplin. Firm, durable fabrics having fine cross-ribs due to the warp threads being much finer than the filling threads. Made of cotton, silk, or wool, or a combination of silk and wool or silk and cotton. Used for dresses, skirts, and suits.

pouf (pōōf). The high head-dress worn in the 18th century was sometimes called a pouf. The word literally means a puff.

press cloth. A cloth, preferably of unbleached muslin and about 1½ yards long, used in the pressing of materials and garments to prevent the iron from coming in direct contact with the material.

presser foot. A foot-piece in a sewing machine which holds the fabric down to the feed-plate.

primary colors. The colors of the spectrum; namely, red, yellow, and blue, which, when combined in the proper proportion, will produce every other color of the spectrum.

princess lace. An imitation of duchesse lace in which the designs are applied to a net ground, often by hand. It has a decided value because of its great delicacy and hand-wrought appearance.

princesse. A style of woman's dress which is close-fitting and in which the waist and skirt are made in continuous breadths from neck to feet.

princesse slip. A close-fitting, one-piece undergarment that takes the place of a corset cover and a petticoat and has no division at the waist line.

prunella. (1) An all-worsted English fabric of the 18th and 19th centuries as familiar to our grandmothers as serge is to us. (2) At the present time, a very strong, warp-faced material made of all worsted or with cotton filling in satin weave. Used formerly for dresses, light-weight suits, and clergymen's clothes, but now employed chiefly for shoe tops and gaiters.

puffing. Ornamentation produced by making the material into puffs.

pugree (pŭg′rē). A scarf or band of East India design, used on hats for men and on women's outing or sports hats.

pump. A light slipper-like shoe, formerly made with a low heel.

punch work. A form of embroidery consisting in drawing apart the threads of loosely woven materials with a large needle and then covering them with fine linen thread. It is used as a background, as a filling stitch, or as a stitch to join seams and put in hems.

purl. The loop formed in making the buttonhole-stitch and then drawn tight to give a firm edge. A *single purl* consists of a single loop, as in the blanket-stitch. A *double purl* is formed when the thread is thrown over the needle and it not only stays the edge but strengthens the buttonhole.

pyroxylin (pī-rŏks′ĭ-lĭn). An imitation of hair, manufactured in the United States from vegetable fibers.

Q

quilled. Having plaits or flutes.

quilter. A sewing-machine attachment that consists of a guide for keeping the rows of stitching straight and even in quilting.

R

rabat (rà-bà′). A collar turned down and falling on the shoulders, worn by gentlemen in the 15th and 16th centuries.

raccoon. A mottled gray fur, used for band trimmings and coats.

radio punch work. A kind of punch work in which the designs are round instead of square. It is very attractive for solid work, especially in designs in the form of tiny baskets, and is much used for corners in embroidery pieces.

raffia. The tough, pliable fiber of a cultivated palm of Madagascar. It is of a dull straw color, but takes dye of any color. It is used in the making of mats, hats, and baskets.

raglan. Formerly a loose overcoat with or without sleeves and having a cape, named for Lord Raglan, an English general who lived from 1788 to 1855. The armhole of the raglan coat now in vogue is usually cut so that the seam at the joining of the sleeve to the body of the coat runs into the neck instead of following the usual line around the top of the arm. A raglan front has the seam only in the front; a two-seam raglan has both front and back seams; and a three-seam reglan has front and back seams as well as a shoulder seam extending down through the sleeve.

rajah (rä′jà). A strong, plain-woven silk fabric, rough and compact, in all colors. It was made first in the United States about 1892. Used for dresses, generally of a sports nature.

rambler-rose-stitch. A close embroidered flower made by working loose stitches around and around a center of French knots. It is used for small flowers and for designs containing clover blossoms, bachelor buttons, etc.

rat-tail braid. A small, tubular silk braid resembling a rat's tail. Used for trimming purposes.

ratiné (răt-ĭ-nē′). A loosely woven fabric, made in cotton and wool, the weft threads of which are looped to give a rough, uneven weave. Used for dresses and suits.

ratiné lace. An inexpensive machine-made lace with a groundwork of heavy loops, resembling Turkish toweling. It is used on wash dresses made of heavy material.

raw silk. A term applied to the fiber produced by the silkworm in the form of cocoons. It also means the thread produced by reeling a given number of cocoons together, each thread thus being composed of a number of filaments.

red. A color seen at the end of the spectrum opposite the violet end and notably that of fresh human blood and the ruby.

redingote (rĕd-in-gōt′). A corruption of the term riding coat. A woman's outer garment cut princesse style and showing a skirt front beneath, it being cut away in front like an old-fashioned riding coat.

reefer. A short jacket like a short box coat.

remodel. To remake in conformity with a model or pattern.

renaissance (rĕn-ĕ-säns′). A revival of the Greek and Roman methods of design, which remained dominant during the 15th and 16th centuries. From this period comes much of the color influence for which the art of that time was largely famous.

renaissance lace. A modern tape lace, the tape being woven into motifs, which are fastened together with twisted bars, spider wheels, and other flat stitches. The fine weaves are used for dresses and the coarser weaves for draperies.

renovate. To make material or a garment of any kind as good as new, to refresh it, or put it in good condition.

rep. A cotton, wool, or silk fabric woven with heavier weft than warp and producing a crosswise ribbed effect. Used in skirts and suits and in clothes for men and boys.

reticella lace (rĕt-i-chĕl′a). The earliest form of needle-point lace; characterized by geometric designs. In the original form, it contained cut and drawn work with buttonholed edges connected with brides. Reticella lace is used for collars and sometimes in millinery work. The finer weaves are employed as dress trimmings.

reticule (rĕt′i-kūl). A small bag originally made of net work, but now made of other material and used by women in which to carry small articles. Reticules were fashionable during the Directory, Consul, and Empire periods in the 19th century being called *ridicules*.

revers. See lapel.

reversible material. A material that has not a pile, ply, nap, nor pattern running in one direction and therefore capable of being used on either side. Or, a material that is double-faced and therefore can be used on both sides.

ribbon. A band of silk, satin, or velvet, similar to silk, except that ribbon has a cord finish along both edges, whereas silk has a selvage.

rice braid. A braid similar to coronation braid but smaller in size. Its thick parts are so spaced as to give it the appearance of grains of rice lying together.

rice net. A woven net of coarse cotton thread stiffened by sizing and used for hat foundations.

rickrack braid. A form of open-work trimming made with serpentine braid.

ripping knife. A small knife having a blade of hard steel and used to rip seams apart.

rococo (rō-kō′cō). A style of hat of the Victorian era. The brim dips slightly at the front and back, and it is usually tipped over the face; really one of the most graceful and feminine of styles.

rolled hem. A kind of hem much used on dainty, sheer materials where lace or insertion is to be joined. The edge is rolled tightly between the thumb and the forefinger of the left hand, and the hem thus formed is caught to the lace or insertion with overhand-stitches.

Roman cut work. A form of embroidery work that consists in outlining a design with the single buttonhole-stitch and then cutting some of the material away. Bars are used to join the embroidered designs and keep the work in shape. It is used chiefly in large centerpieces and table covers of heavy material.

Roman stripes. Brilliant, contrasting colored stripes running crosswise on silk fabrics. A cotton warp is used, none of which is permitted to show.

rompers. A combination of waist and trousers worn by young children over or instead of other clothing, as at play.

rope silk. An embroidery thread consisting of many strands of silk woven into threads, which, in turn, are twisted together to form the heaviest kind of twisted silk thread.

rosette. A form of ribbon decoration used chiefly for women and children's clothes.

rose point lace. A form of Brussels lace having rose motifs appliquèd to a net ground.

round-thread linen. A soft finished, plain linen, made with round, hard-twisted yarn. It is suitable for drawn work, hemstitching, and hardangar work, because the threads are easily drawn.

ruche (rōōsh). A trimming of some fine fabric, as lace, silk, crêpe, or chiffon, gathered or stitched in the middle and worn as part of a woman's costume, usually at the neck or wrist.

ruff. A plaited, crimped, or fluted collar or frill, especially a very broad, full, and stiffly starched one worn by both men and women in the 16th century.

ruffle. A gathered or plaited strip used as a trimming and attached so as to leave one or both of the edges free.

ruffler. A sewing-machine attachment for making ruffling, plaiting, and frilling.

running-stitch. A sewing operation used for seams that do not require strength and for gathering or tucking and consisting of a series of short, even stitches. Usually, several stitches are taken up before the needle is pulled through.

russet. A reddish or yellowish brown.

S

sable. The valuable fur of a small animal, dark lustrous brown in color, with paler head and throat and short, black paws.

sabot (sȧ-bō′). A wooden shoe worn by French and Flemish peasants.

sack. A loose garment with sleeves. Any loose-fitting coat without a waist seam. In the 17th and 18th centuries, a robe, commonly of satin or brocade, flowing loosely at the back in folds from the neck band or shoulder yoke.

sallow mature woman. A type of woman having gray or white hair, brown, blue, or gray eyes, and sallow complexion without color.

sampler. A small piece of material on which a detail in the construction of a garment is developed. Also, a piece of needlework, made to exhibit skill or to preserve a pattern.

sandals. A kind of shoe much worn by the people of antiquity and usually consisting of a sole only, but sometimes having a shield for the heel and a cap for the toes. Made of leather, cork, wood, straw, wickerwork, and velvet. Now largely of leather and worn by children.

sash. An ornamental band, scarf, strip, or belt worn around the waist or over the shoulder. In Oriental countries, a long band of fine material wound around the head to form a turban.

sateen. A closely woven cotton material with lustrous, smooth finish in imitation of satin. Used for underskirts, linings, and dresses.

satin. A foundation silk fabric having a smooth finish and a high gloss on the face and a dull back. It depends for its luster and brilliancy

on its manner of weaving and the treatment it receives afterward between heated cylinders. It comes in many varieties and is used for dresses, coats, and linings.

satin-stitch. An embroidery stitch, either flat or raised and repeated in parallel lines close enough together so as to produce a satiny appearance, but not so close as to overlap. Sometimes the stitch is divided and worked in two sections, as in a leaf or a scroll design where the space is too wide for the regular satin-stitch or the leaf is to be sewed. It is the most widely used of all the embroidery stitches.

scallop. One of a series of circular curves or projections along an edge.

scallop buttonhole-stitch. An embroidery stitch used in the formation of scallops; in reality, the single-purl buttonhole-stitch applied to scallops. It is made by inserting the needle on the inside line of the scallop and bringing it up outside of the padding on the outside line so that the thread is kept to the left and runs under the needle in each stitch.

scallop-finish edging. An edging about $\frac{5}{8}$ inch wide having one side scalloped and used as a finish for garments that require frequent laundering, such as children's underwear and dresses.

scarf. A broad band of fabric worn loosely over the shoulders or about the neck.

scissors. A cutting implement ranging from 3 to 6 inches in length and consisting of a pair of blades having handles and pivoted face to face so that the sharpened edges may be brought together on the thing to be cut. *Buttonhole scissors* range from 3 to 5 inches in length and have blades which are regulated by a screw. Their edges stop short of the pivot, so that a slit can be made without cutting the edge of the cloth.

Scotch plaid. Dress material containing plaids and originating in Scotland but now used almost everywhere. Formerly, in Scotland, the colors of these plaids were arranged with the greatest nicety, so as to preserve the patterns, or sets, as they are called, each of which represented a different clan, tribe, family, or district. Thus, a Stuart, a Macdonald, a Campbell, etc., was known by the color and the pattern of his plaid or tartan.

scratch felt. A cheap wool with long yarns woven in, producing a camel's-hair effect.

scrim. A cotton material having an open-mesh weave, in white, cream, and ecru, light in weight, transparent, and used for draperies.

sealskin. The skin of the fur seal when prepared as a fur by removing the coarse hairs and dyeing it a dark brown.

seam. The line where two parts of a garment are joined.

seam binding. Material for finishing edges, and made in narrow strips, 6 and 9 yards long. Comes in black, white, and colors. *Cotton-binding*, or *bias-binding*, has its edges turned ready for application. *Silk seam binding* resembles light-weight taffeta ribbon.

seam placket. A placket in a seam made by applying a straight strip of material to each of the seam edges.

secondary colors. The colors produced by a mixture or union of pigments of two primary colors. The secondary colors are orange, green, and violet.

seed-stitch. An embroidery stitch resembling a tiny dot and made by taking a very small back-stitch. It serves as a filling-stitch in small flower designs, borders, initials, and similar places where other filling-stitches, such as knot-stitches, are too large.

seersucker (sēr′sŭk-ēr). A light-weight wash fabric in plain weave having an irregular, crinkled surface produced by making that part of the warp very slack. Used for dresses, coats, and underwear.

selvage. The edge of woven fabrics, consisting of one or more stronger cords or a narrow border so woven or finished that it will not ravel nor need hemming.

semifitted. In reference to clothes, a term that means only partly conforming to the shape of the figure.

sequins (sē'kwĭn). A form of dress trimming made of very small metal disks or spangles in bands from ¼ inch to 1 yard or more in width.

serge. The most popular of all woolen materials and made since the 12th century in great variety. It has a clear finish in an even-sided twill, producing a flat, diagonal rib effect. The best grades are made of worsted warp and woolen filling or all-worsted and are used for suits, dresses, and coats.

set-in sleeves. Sleeves that are set in the waist at the armhole.

shade. A dark tone of any color; that is, one approaching black. This term, however, has been replaced by black.

shadow embroidery. A form of embroidery consisting of single fagoting-stitches so made on the wrong side of very sheer material that they show through on the right side in shadow effect. It is generally used for narrow petals and leaves that have an even outline and no turnovers.

shadow lace. A machine-made lace of a light, filmy character. Its surface is entirely flat and its designs are rather indistinct. It is used extensively for draped dresses and as a dress trimming.

shako (shăk'ō). A high military hat, originally of fur.

shank button. A button having a projecting piece or loop on its under side by which it is attached to the material.

shantung (shän-tung'). A rough, plain, washable fabric of natural color; in reality, a heavy grade of pongee silk used for dresses and blouses.

shawl collar. A collar whose edge has no notch.

sheaf-stitch. An open-seam stitch made by tying groups of threads together in such a way as to give them the appearance of sheaves. The thread that does the tying runs through the center of the space between the ribbons to be joined and gathers up several cross-threads and fastens them with a knot.

shears. A large pair of scissors, being 6 inches or longer and usually having one small handle for the thumb and one large handle for several of the fingers, thereby permitting considerable cutting without tiring the hand.

sheath gown. A straight, close-fitting gown that first came into vogue under that name during the Directory period (1795–1799).

sheen. A glistening brightness, especially a faint luster, as from reflection.

sheet wadding. Sheets of corded cotton, used for padding garments, bed covers, etc.

sheeting. A wide cotton or linen fabric, twilled or untwilled, bleached or unbleached, used for making sheets for beds.

shield. A piece of moisture-proof fabric worn to protect a part of the clothing liable to become soiled.

shirring. A sewing operation in which two or more rows of gathers are used where considerable material is to be gathered into small space. The stitches in the second and third rows are made directly in line with those in the first row and from ⅛ to ½ inch apart.

shirring plate. A sewing-machine attachment used with the ruffler to produce shirring in material.

shirt. A loose undergarment for the upper part of the body, made of cotton, linen, silk, or wool and formerly worn by both sexes. Now, commonly restricted to a garment worn by men and boys and having collar and cuffs either attached or separate.

shirting. Cotton or linen material used for making shirts.

shirtwaist. A belted waist resembling a shirt in plainness of cut and style and worn by women and girls. Also called a blouse.

shoddy. Formerly applied to the waste thrown off in wool spinning, but now applied to the shredded wool or old cloth reduced to a fibrous condition to be remanufactured. Silk shoddy is similar to wool shoddy in origin and consists of the recarded fibers from manfactured silks.

shoe satin. A very strong, durable fabric having a dull back and a smooth, semiglossy face and used in making footwear.

short-lapped placket. A placket cut in the center of a gore or skirt section on a lengthwise thread of the material and made only 3 or 4 inches long.

shot silk. Changeable or iridescent silk produced by having a weft of one color and a warp of another.

shuttle. (1) In weaving, a device used to carry the weft thread, or filling, to and fro between the warp threads. (2) The sliding thread holder in a two-thread sewing machine which carries the lower thread between the needle and the upper thread to make a lock-stitch. (3) A thread-carrying device used in tatting and embroidery.

Sicilienne (sĭ-sĭl-ĭ-ĕn′). (1) A coarse weave of mohair having cotton warp and wool or mohair weft, which gives a wiry finish. Used for men's dusters and summer coats, also for women's wear. (2) A plain-woven silk fabric with heavy weft ribs; now made with silk warp and a heavier cotton or wool filling in plain weave, forming cross-ribs, similar to poplin.

silesia (sĭ-lē′shà). A stout lightweight, twilled cotton material with a glossy finish, similar to percaline. Used for linings.

silhouette (sĭl-ōō-ĕt′). The outline of a solid figure; also, a profile drawing or portrait having its outline filled in with uniform color, usually black, and its other features with lighter lines. The best way to study the proportion of a costume is to think of it in silhouette without taking into consideration any details or accessories.

silk. A fine, frail, glossy, fibrous substance, produced chiefly by the silkworm in the formation of its cocoon. The cocoon is yellow or white in color, because of the gum secreted by the worm, but it becomes white or pale cream upon being boiled in soap and water. The wild silk, the worm of which feeds on certain oak trees in China, India, and Japan, is ecru colored even after the gum has been removed.

silkaline. A soft, glazed cotton used for draperies and for comfortables.

silkatine thread. A cheap, twisted cotton thread with a high luster in imitation of silk. It does not produce the effect that silk thread does, nor does it launder so well as mercerized cotton, but it is commendable for practice work.

silver cloth. A metal cloth made of metal warp in silver color and silk weft. Used for trimmings, chiefly on evening dresses.

silver tissue. A transparent metal cloth made of metal warp in silver color and silk weft. In the cheaper grades, merely an imitation of metal cloth.

silvertone. A velour, velvet, or plush having a limited quantity of real and artificial white silk mixed with the stock to produce a shimmering effect. The term originated in 1916, but the idea is much older.

simplicity knot-stitch. An embroidery stitch that resmbles a knot and is made by two small back-stitches placed next to each other. It is very popular for border and outline work.

simulated. Applied to dressmaking, a term that means having the appearance of or in imitation of something else; as, a simulated buttonhole, pocket, hem, etc.

simulated buttonhole. A buttonhole made on the material for trimming purposes in imitation of a buttonhole, no slit being used. Sometimes called a *blind buttonhole.*

simultaneous contrast. The effect produced by bringing together pale and dark colors that are not complementary to each other.

single-stitch seam. An attractive finish for a plain seam consisting in basting both edges back from the seam and then stitching accurately on both sides.

singles. See thrown silk.

skinner's satin. A heavy, durable satin having a high luster. Used for dresses and also for linings.

skirt. That part of a coat, dress, or other garment that hangs below the waist.

skirt gauge. A device used in marking the desired skirt length.

slip. A detachable lining, usually made the entire length of the dress with which it is to be worn. Also called an *underslip.*

slip-over. A dress, blouse, or other garment that is put on by slipping it over the head, the neck opening being used for this purpose. Also called a *slip-on.*

slip-stitch. A stitch, sometimes called the *blind-stitch,* used for fastening down turned edges in places where inconspicuous stitches are required. It consists of a tiny stitch taken in only a thread or two of the material to which the turned-in edge is to be attached and then a longer stitch of at least ¼ inch taken in the folded edge.

slipper. A low, light shoe, into or out of which the foot is easily slipped.

slot seam. A seam having the appearance of two tucked seams meeting, with a strip of material applied to the back and the seam stitched on each side an even distance from the edge.

smart. Neatly, stylishly, or sprucely dressed.

smock. A coarse frock or blouse resembling a shirt and worn by field laborers over their other clothes to protect them. Now, a similar garment worn by artists at their work and used by girls and women for sports purposes. Sometimes ornamented with shirred work resembling honeycombing.

smocking. An embroidery stitch that consists in putting threads on the right side of fabrics in ornamental, shirred effect to hold fulness within a given space. It is used in fancy work and as a trimming on children's garments and women's lingerie dresses and blouses. The outline-herringbone- and cable-stitches are the ones most frequently used in smocking.

snap fasteners. Fasteners that come in pairs and fit into each other with a spring or snap; hence the name *snaps.* They come in black and white and in several sizes. In *snap-fastener tape* the snaps are fastened securely in a strip of tape at intervals of about 1¾ inches.

snood (snōōd). A fillet formerly worn about the hair by young unmarried women in Scotland and considered as an emblem of virginity.

soapbark. The bark of a large Venezuelan tree used as a substitute for soap, particularly in the washing of woolens.

socks. Knit or woven foot covering having shorter legs than stockings.

soft pile. Applied to a fabric having a soft, downy nap.

soisette (swä-zĕt′). A highly finished mercerized cotton fabric used chiefly for negligèe shirts.

soleil (sō-lę′ye). A very highly finished, all-wool fabric woven in warp twill in broken-rib effect. Used considerably for dresses and light-weight suits.

soutache braid. A very narrow, flat, decorative braid.

sparterie (spär′tĕr-i). A straw cloth, or fabric, used in covering wire hat frames; also used for hats manufactured in Bohemia and Japan.

spat. A short, cloth gaiter fastening over and under the shoe.

spectrum. An image formed by the dividing of a ray of light into parts arranged according to their different wave lengths, as in the rainbow or in the passing of light through a prism.

spencer. A short, jacket or overcoat designed by Earl Spencer early in the 19th century to test the imitativeness of those who follow fashion. Imported to France during the Directoire period.

spider-web-stitch. An embroidery stitch made by weaving thread back and forth over strands of thread placed in an open space in crisscross fashion to make a figure that resembles a spider web. The figures thus made prove a good substitute for medallions and as a filling in drawn-work corners.

split-stitch. A form of chain-stitch in which the embroidery thread is split as each stitch is made by bringing the needle up through the thread itself and taking a back-stitch through the thread. It is used for stems, borders, and outlines when a more compact stitch than the regular chain-stitch is desired.

sponge cloth. A piece of cloth, such as unbleached duck or drilling, about ¼ to ½ yard in size, used to dampen materials before they are pressed.

sports suits. Articles of wear especially adapted as to style and material for sports wear.

spun silk. Inferior silk made from short, waste fibers and from imperfect cocoons. Used for knitted fabrics, embroidery and knitting silks, and in combination with cotton or wool.

St. Gall lace. A machine-made imitation of Venetian lace. It is produced with machinery by embroidering with cotton or silk thread on woolen material. When the embroidery is completed, it is chemically treated to dissolve the wool and leave only the cotton or silk embroidery, which takes on the appearance of lace.

stand pocket. A type of tailored pocket having an upstanding part as a finish for the opening.

stays. The stiffening pieces of a corset; also, corsets themselves, especially the early form of corsets. These were originally almost instruments of torture, but early in the 19th century they began to receive the attention of manufacturers and they have gradually been improved until they are now pliant and elastic, giving the desired freedom and yet defining the figure satisfactorily.

steinkirk. A lace cravat worn in a negligent way and taking its name from the battle of Steinkirk (1692) in Belgium, where the French had to fight with disarranged cravats.

stem-stitch. An embroidery stitch sometimes called *French stemming* and made by first padding the outline or stem with the running- or the outline-stitch and then whipping this over and over with very even stitches made straight with the grain of the fabric or worked diagonally. It is used when heavier or more elaborate work is required than can be done by the outline-stitch.

stiletto (stĭ-lĕt′ō). A small, sharp-pointed instrument made of ivory, bone, celluloid, steel, aluminum, or other metal and used for puncturing eyelet holes in material.

stock. A broad, stiffened collar or cravat. The stocks worn during the Georgian period (1714–1830) were tied in so many complicated ways that a book was published containing numerous diagrams and charts describing many different styles.

stockinet weave. A knitted fabric, often in tubular form, largely used for underwear.

stola (stō′lá). The gown worn by the women of ancient Rome draped around the figure and containing sleeves.

stole. A long, narrow scarf, usually fringed at the ends and worn over the shoulders; often made of fur. A part of the vestments of the clergy of Roman Catholic, Oriental, and Anglican churches.

stomacher (stŭm′ŭk-ĕr). An article of dress, usually of rich material and elaborately ornamented, for the breast and upper abdomen, having the gown laced over it. Worn in the 15th and 17th centuries. Stomachers were sometimes padded.

storm serge. A very light-weight serge of hard, fine weave with nap made from comparatively low stock with single yarn for both warp and filling. Used for dresses, skirts, and suits.

stowing. A term applied in the tailoring trade to the joining of two edges. It means to pack the edges together closely so that the joining is scarcely visible.

stranding thread. Tailors' gimp or a thread, usually linen, twisted and waxed and used to strengthen the edge of a tailored buttonhole before it is worked.

strap seam. A plain seam with a good seam allowance, over which a bias or crosswise strap of the same or contrasting material is placed on the right side after the seam has been pressed open.

straw braids. The braids used in making straw hats, which are largely imported, the finer braids coming from South America, Italy, and Switzerland and cheaper kinds from China and Japan. They range from ¼ inch to 3 inches in width.

stroking. A sewing operation that consists in laying the gathers after they have been drawn up. It is done by drawing a needle down between the gathers from above the gathering thread and pressing the little plaits under the thumb.

style. As related to clothes, style pertains to the motif, the treatment, or the design, in contrast with fashion, which refers to the popularity of a certain style, the common trend, the prevailing mode.

suède (swād). Undressed kid; that is, a skin from which the outer part has been rubbed off or skinned. Used largely for gloves, but occasionally employed as a dress trimming.

sugar-loaf hat. A hat in the shape of an old-fashioned sugar-loaf, which was conical and rounded at the top.

suit. A combination of two or more garments constituting a single article.

sunburst plaits. A form of accordion plaiting in which the plaits are very narrow at the top and wide at the bottom, thus producing a flare.

surah (sū′rà). A soft, light-weight, all-wool dress fabric woven in nearly invisible cords or twills or in fine basket-weave effect. Also a light-weight, soft, twilled silk.

surcoat. A loose garment worn by men over armor during the middle ages. Sometimes embroidered with the wearer's coat-of-arms. Also, an outer body jacket for women, often trimmed with fur, in the 14th and 15th centuries.

swatch. A small piece of material, especially one cut off for a sample.

Swiss. A dress muslin usually in dotted or cross-bar effects. Used for dresses and curtains.

T

tablier (tà-blī-ē′). An apron-like part of a woman's dress.

taffeta. A fine, smooth, glossy, untwilled fabric, having considerable body and alike on both sides. Formerly, it was a very rich, strong, and somewhat stiff fabric, but at the present time it is made very pliable and lustrous. It may be plain, figured, striped, plaid, or changeable. Used for dresses and general garment purposes. *Chiffon taffeta* is a light-weight variety of good quality and soft, lustrous finish and is much used for evening gowns.

tagal straw (tà-gäl′). A straw of which hats are made. It bears the name of a Dutch province in Northern Java.

tailleur (tà-yûr′). A French word meaning tailor or tailoress. A tailor-made suit or dress is now called a tailleur, just as one speaks of a "tailormade" in English.

tailored fell. A tailored seam made in a way similar to a hand fell but stitched by machine rather than by hand. It is used extensively in making unlined coats and skirts, especially tailored wash skirts.

tailors' chalk. Chalk used by tailors for the marking of all lines in their work.

tailors' tacks. See mark-stitching.

tamise cloth. See batiste.

tam o'shanter. A cap of Scotch origin fitting tight around the brows but large and full above, sometimes having a flat top and often a knot or a tassel.

tape. A narrow strip of firmly woven cotton or linen. *Lingerie tape* is a finely woven cotton tape which comes in light colors and is used as a ribbon substitute.

tape measure. A tape line usually 60 inches in length and $\frac{5}{8}$ to $\frac{1}{2}$ inch wide, and divided into inches, half inches, quarter inches, and eighth inches.

tapestry darning-stitch. An over-and-over embroidery stitch that resembles darned work when finished but gives a solid effect in alternated stitches. It is used as a border for towels, table covers, etc. and in conventional designs in fancy work and dressmaking.

tarlatan. An open-mesh, slightly stiffened fabric used for Christmas stockings and as a stiffening in garments.

tartan. Originally, Scotch twilled woolen or worsted plaids with distinctive designs and colors for each Highland clan. These tartans appeared in the shawl worn over the shoulders and in the kilt. Now used for suits and skirts.

tassel. A pendant ornament consisting of a tuft of loosely hanging threads or cords as of silk or wool, often headed with a silk-covered button or mold. Tassels, like fringes, were used in ancient times and were decorative features of the costumes of Nineveh and Babylon.

tatting. A knotted work of various designs made with an oblong shuttle and a single thread. The cloverleaf and wheel designs are the ones most frequently made. Imitation tatting in no way compares with hand-made tatting. Tatting is much used as a trimming on lingerie, dresses, children's clothes, and in trimming fancy work.

taupe (tōp). The color of mole skin, or dark gray.

Teneriffe lace (tĕn-ēr-ĭf′). A lace made largely in the Canary Islands and having motifs of wheels and circles like Paraguay lace. The wheels are made by the natives over spools that are held in the hand.

terry cloth. A material woven in looped effect that forms an uncut pile. It is made of cotton, linen, wool, or silk and is used for many purposes. In cotton or linen, it is called Turkish toweling. It comes in stripes, checks, plaids, or brocaded effects in various colors.

tertiary colors (tĕr′shĭ-ā-rĭ). The colors produced by mixing pigments of the secondary colors. The tertiary colors are citrine, olive, and russet.

thread. A slender cord composed of two or more yarns or filaments twisted together and used in the construction of a garment. *Cotton thread* is made of cotton filaments; *linen thread*, of flax fibers; and *silk thread*, of silk fibers.

thread shank. A thread tightly wound around the threads that are used to fasten the button to the material, thus holding the button away from the material and allowing room for the buttonhole to come between.

thrown silk. Raw silk that has been doubled and twisted into yarns of various sizes in preparation for the loom. The principal classes of thrown silk are *tram*, *organzine*, and *singles*.

ticking. Firm, twilled, cotton fabric in stripes, floral, and herringbone patterns. It is used for pillows, bedticks, and mattress coverings.

tie-stitch. Properly a millinery stitch, but sometimes used in dressmaking to fasten a fold in place from the back or to make the flat plaits of ruches stand up in ruffles. To make a tie-stitch, first make a small stitch, leaving several inches of the thread with which to tie the other end. After tying, cut the ends and proceed to the making of the next stitch.

tier. As applied to dress, one of a series of ruffles or flounces. A tiered skirt is one having several ruffles placed one on top of the other.

tinsel. Very thin, glittering bits of metal used to ornament articles of dress.

tint. A light tone of any color; that is, one approaching white. This term, however, has been replaced by *tone*.

tinting. Coloring garments, material, or lace by means of colored paper or ribbon, red ink, or some commercial preparation.

tissue cloth. A cloth made of silk and gold thread. In the middle ages, thin sheets of paper were put between layers of this cloth to keep it from tarnishing. This was the first *tissue paper*.

titian blonde. A type of person having red hair, blue-gray or brown eyes, a medium-clear or clear-white complexion, and varying color.

toga (tō′gȧ). The outer garment of a Roman citizen, originally worn by men and women but later confined to men. It was gathered together on the left shoulder so as to hang in broad folds.

togs. Articles of clothing, usually of a particular kind, as skating togs.

tone. That property of a color which distinguishes it from other colors or from varieties of its own color in the respect of its approaching or receding from black; that is, whether it is darker or lighter.

top-coat. A coat worn over another coat, as, an overcoat.

top dyeing. Dyeing over; that is, dyeing on the top of other colors.

torchon lace (tôr′shŏn). A coarse bobbin lace made of strong, soft, and loosely twisted thread, linen thread being used for the better grades and cotton, for the cheaper ones. The cotton varieties are sometimes called *beggars' lace*, or *Bavarian lace*. The wearing qualities of this lace are very good. The fine weaves are used on lingerie dresses and the coarse ones in fancy work.

tosca net. A form of net that is more open in design than ordinary bobbinet. It is firmly woven and very durable.

touffe (tŏŏf). A tuft, bunch, cluster, clump, wisp; used with regard to flowers and aigrets when they are employed in millinery.

tracing wheel. A toothed wheel used to trace lines. It is invaluable as an accurate marker and effects a great saving of time in basting.

train. An extension at the bottom of a dress skirt that trails at the back or is thrown over the arm in walking. A train is often made separate and attached either at the back neck or back waist line.

tram. Loosely twisted silk yarn used for filling in the weaving of silk fabrics. It is softer and weaker than organzine and is made of the lower grades of silk.

transfer patterns. Tissue-paper patterns on which are stamped embroidery designs that may be transferred to the material that is to be embroidered.

triangular buttonhole-stitch. An embroidery stitch consisting of a blanket-stitch run diagonally to fill in an embroidery design, forming small triangular sections in the design.

tricorne hat (trī′kôrn). A three-cornered hat with upturned brim, as the Marquise or Continental.

tricot (trē′kō). A weave showing a very narrow, inconspicuous stripe like a knitted effect. It is usually made in wool, but sometimes comes in silk.

tricotine (trĭ-kō-tēn′). A soft, firm, woolen material showing a very narrow, inconspicuous diagonal twill that gives a knitted effect. Used for dresses and suits.

trio filling-stitch. An embroidery stitch sometimes called the *thousand-flower stitch* and consisting of three stitches grouped together to form a design, the center one vertical and the other two diagonal. It is used to fill in borders or large designs.

trotteur (trŏ-tür′). Trotting or walking. As applied to dress, it refers to a somewhat plain, substantial article that is suitable for walking or out-of-doors purposes.

trousseau (trōō-sō′). A bride's outfit, especially her clothing.

tubular fabrics. Fabrics knit or woven in the form of seamless tubes.

tucked seam. A seam sometimes called an open welt, finished with a tuck by stitching from ¼ to 1 inch from the edge of the seam.

tucked-seam placket. An inconspicuous placket made on a tucked seam and stitched so that it appears to be a continuation of the placket.

tucker. (1) A vest or guimpe worn with low-cut dresses late in the Cavalier period (1625–1649). (2) A sewing-machine attachment for making tucks.

tulle (tōōl). A fine, fluffy, machine-made net of silk or cotton. The meshes, which are small, are round or have regular or irregular sides and corners. Used in millinery and for drapery on dresses and party frocks. Also called *illusion*.

tunic. A section of a modern garment similar to an overskirt and either fitted or gathered at the waist line. The Greek chiton was sometimes called a tunic, as was also the undergarment worn in Rome. The tunic without the toga was worn by Roman soldiers in camp, a fact which accounts for an undress military coat being called a tunic even in modern times. Among the Saxons, the tunic was an outer garment reaching about to the knees, made with sleeves and open half way down the breast and on the sides from the hip to the bottom. Tunics of uneven length and beautifully ornamented were worn in Byzantium toward the end of the Roman Empire in the 3d century.

turban. A form of head covering of Moslem origin consisting of a scarf twisted around a tight-fitting cap. Much worn in the early 19th century in England and France and represented at the present time by a variety of hat having a round crown and either a narrow rolled brim or no brim at all.

tuscan straw. A fine yellow straw of which hats are made. These hats originally came from the province of Tuscany, Italy.

tussah (tŭs'ä). (1) A kind of rough silk obtained from wild worms that feed on oak and other leaves of the forest, and sometimes called the "wild silk of India." It is characterized by a brown color, which is due to the coloring matter in the leaves on which they feed. Because of its irregular diameter, it is difficult to utilize for warp, but it is employed extensively as filling. (2) The various dress goods, coatings, etc., made from tussah fillings.

tussah wool. A light-weight wool fabric in a closely woven, smooth weave. Used for dresses and suits.

tuxedo collar (tŭk-sē'dō). A collar resembling the deep revers of a tuxedo, or gentleman's dinner coat.

tweed. A rough, unfinished woolen material, similar to cheviot but made of two-ply warp and two-ply or single filling with open texture in homespun effect. Usually several colors are mixed, but the pattern is not clearly defined, it being mostly checks, twills, and herringbone. Scotland is the country that gave to the world the Scotch tweed, which vies with nature herself in the harmonious blending of colors. The blendings of heatherbloom, brackens, and grasses are copied, the reds, blues, and greens being mixed with the slates and neutral grays of the lichens, and the browns, reds, and gold of autumn being much used.

twill. One of the three foundation weaves; a diagonal effect produced when the shuttle carries the wool thread over one and under two or more warp threads. It can be made in many varieties.

twisted bar-stitch. A decorative open-seam stitch used to join the edges of ribbon and made by twisting the thread from four to eight times around a bar that connects the edges of two pieces of ribbon. The spacing of the stitches on the ribbon usually equals about two-thirds of the space between the ribbons.

twisted chain-stitch. A chain-stitch made by looping the thread and holding down this loop with a couching-stitch. It is used to make borders in fancy work and as a trimming on non-washable garments where a narrow braid is desired.

twisted running-stitch. An outline-stitch consisting of a series of running-stitches through which another thread is run so as to produce a twisted effect.

two-tone. Characterized by two colors, one on one side and a different one on the other.

U

ulster. A long, loose coat sometimes belted at the waist, worn by both men and women; originally made of a cloth with a long nap from Ulster, Ireland.

umbrella. A canopy of silk, cotton, paper, or other suitable fabric, supported on a radiating folding frame and carried in the hand as a protection against sun or rain. Umbrellas were carried by the women but not by the men in ancient Rome. The first umbrellas used in England and the United States came from France and, although men at that time carried muffs, they considered if effeminate to carry an umbrella. The English are now, especially in London, addicted to the umbrella habit and although those made in England are of excellent workmanship, the whim of France still governs whether or not our umbrellas shall be large or small, long or short handle, and be bright or somber.

umbrella silk. Twilled or plain silks having special selvages and specially dyed for use as umbrella coverings.

underbody. An under waist or lining often used in dresses.

under braider. A sewing-machine attachment for applying braid as a trimming, the design being stamped and the stitching done on the under side of the material.

underproper. A wire arrangement that held up the huge ruffs worn in the 16th and 17th centuries.

undersleeve. A separate sleeve of light material worn under the sleeve of a woman's dress.

V

V neck. A neck line shaped like the letter V in front.

Valenciennes lace (vȧ-lăn-syĕn′). A bobbin lace commonly called Val, in which the same thread is used for both the ground and the pattern. The mesh is very open and of great regularity, being hexagonal, square, or diamond-shaped, with natural or conventionalized flowers or trailing patterns. A distinguishing feature of the real Val is the absence of any outlining thread, the lace being flat and worked in one piece.

Van Dyck, or **Vandyke, collar** (văn dīk′). Large collars of lace or linen with lace in deep points on the edge. These collars were worn by so many of the people who appear in portraits painted by Van Dyck that they are called the Van Dyck collar.

vegetable ivory. Material produced from the seed of a tropical American palm and used in the making of buttons. It can be cut, engraved, polished, and dyed more effectively than any other button material.

velour (ve-lo͝or′). A large variety of soft, stout, closely woven, smooth fabrics with raised and shorn nap. Used for coats, suits, capes, and dresses.

velvet. A silken fabric having a short, soft, thick pile surface and a plain back. Introduced in the 14th century in Italy, taking its name from the Italian word "velluto," meaning woolly to the touch. It may be all silk or it may have merely a silk face with a cotton or linen back. It is used for dresses, suits, coats, and trimmings, and for millinery purposes.

velvet, croisé. A kind of velvet having a coarse back and woven so as to hold the pile firmly. Thus, it is suitable wherever a durable velvet is desired. It is much used for trimmings.

velvet, Lyons. A kind of velvet having a short nap that is not secure in its back or foundation. Used chiefly for draperies and bows, and in millinery, for which it seems especially adapted.

velvet, mirror. A velvet having a shimmery appearance. It is woven like plain velvet and then has its pile dressed down. Used for trimming and millinery purposes. Sometimes called *paon velvet.*

velvet, nacré. A velvet with a back of one color and a pile of another, which gives a beautiful changeable shading resembling mother-of-pearl, from which it gets its name. It is used for evening gowns and wraps, and as a trimming, especially in millinery.

velvet, panne (păn). A kind of velvet much the same as mirror velvet in appearance, except that, in the case of panne velvet, the nap is all laid in the same direction in the weaving.

velveteen. A cotton velvet with short, close pile used for dresses, children's wraps, and draperies. It is of English origin, being originally a twilled cotton with raised pile.

Venetian. (1) A fine woolen cloth somewhat similar to covert because of the fine diagonal that characterizes it. Sometimes Venetian cloth resembles whipcord and again it has considerable nap and little twill, like broadcloth. Used for spring topcoats and suits and in lighter weights for skirts and dresses. (2) A very closely woven, strong cotton fabric woven in satin or twill weave, usually mercerized and dyed in the piece. It has a glossy finish imitating silk and is used for linings, skirts, and bathing suits.

Venetian lace. Guipure needlepoint lace made in Venice, reticella being the first variety. Later, Punto in Aria, "stitches in the air," was the beginning of Point Venice. It consists of needle-point motifs or designs joined with an irregular network of brides. It is used for dress trimmings and curtains.

Venetian ladder work. A form of embroidery work that consists in outlining a design with two parallel lines of buttonhole-stitches and con-

necting these with a series of cross-stitches at regular intervals in ladder fashion. It is used principally for border work in conventional designs.

vertical hemming-stitch. A hemming-stitch taken at right angles to the hem it is securing. It is used when a very neat and inconspicuous hem turn is desired or to secure a plain hem over gathers on the right side.

vest. Formerly, only a close-fitting under jacket, which showed in the front opening of a top coat. Now, an extra piece of trimming in the front of the waist of a woman's gown.

vestee. A small vest used in the front of a woman's dress.

vestings. Heavy, fancy materials, usually highly colored and in Persian and colored effect. Used for vests and trimmings and for men's ties.

violet. A color or class of colors seen at the end of the spectrum, opposite the red end.

virago sleeves (vĭ-rā′gō). Very full sleeves tied in at intervals to form puffs. Such sleeves were worn in the Elizabethan period and are a feature of the extravagant dress of Cavalier times.

voile. (1) A plain, sheer fabric with hard-twisted, warp and weft threads woven in open mesh. Used extensively for dresses. (2) A sheer, open-mesh, semitransparent fabric of silk or silk and wool. Used for overdrapes, evening dresses, and fancy blouses.

W

waistcoat. A vest, now commonly sleeveless, covering the waist and chest and worn under a coat.

Wallachian embroidery (wŏ-lā′kĭ-ăn). A kind of embroidery consisting of a single-purl buttonhole-stitch used to form both eyelets and leaves.

wardrobe. Wearing apparel in general; all of a person's clothes.

warm color. A color in which there is a predominance of yellow.

warp. The threads that run the long way of a fabric, between which the weft, or filling of cross-threads, is woven. The selvage way of the material.

wash satin. White, cream, or flesh-colored satin used for lingerie, collars, and sports skirts and so treated as to present a good appearance after washing.

washable knot-stitch. An embroidery stitch produced by making a loop as for a chain and then fastening the loop down with a couching-stitch. Its chief use is as a border-stitch or an outline-stitch.

waterfall. A silk fabric having the luster of velvet and consisting of a thin, slightly open foundation ribbed with velvet pile so woven as to form stripes about $\frac{1}{8}$ inch wide and to show warp threads between. It drapes beautifully and is used for evening wraps, scarfs, and millinery.

waterproofing. The processes by which cotton, wool, or silk, as well as other closely woven fabrics are rendered impenetrable by means of various insoluble substances without altering the chemical or physical construction of the fibers or the yarns. The process must not alter the pliancy of the cloth nor prevent the admittance of air. The materials used most for waterproofing are rubber, gutta percha, oils, fats, varnishes, wax, acids, and oxides.

Watteau (wä-tō′). A pattern or design similar to those produced by Watteau, an artist during the reign of Louis XV (1715–1774). The most popular Watteau styles were the Watteau back, which is a style of woman's dress in which the fulness of the back is confined at the neck in plaits or gathers and falls from there to the hem of the skirt, sometimes forming a long train; the Watteau bodice, having a square neck and short sleeves terminating in a ruffle; the Watteau mantle, which was a cape with loose-plaited back; and the Watteau hat, which was flat on top and raised toward the back by a bandeau.

Watteau plait. A box plait at the center back of a princesse gown laid from the neck to the waist line and then permitted to hang free to the bottom of the skirt.

weft. See woof.

weighting. The adulteration of a fabric by means of some heavier material. Light silks are weighted with sugar, and dark ones, with metallic salts and dyes. A certain percentage of weighting is permissible, but anything beyond this causes the fabrics to become inferior.

weights. Small pieces of metal so pierced that they can be sewed to the lower edge of coats, panels, and dresses, to hold them in position. They come in various sizes. *Shot-weight tape* consists of strips of closely woven cotton material, in which shot is held. *Flat-weight tape* contains an inside tape to which have been fastened metal discs about ½ inch apart.

welt pocket. A type of tailored pocket having for its opening a slit secured with welt edges. Also called a *slit pocket.*

welt seam. A reinforced seam made by stitching on the seam line, cutting away one seam edge to within ¼ inch of the stitching, turning back the wide seam allowance over this, and, with the material pressed away from the seam on the right side and carefully basted, stitching about ⅜ to ½ inch from the edge.

welt-seam placket. A kind of placket generally used on a side opening in a gored skirt and made in imitation of a welt seam.

wen-chow (wĕn-chou′). A variety of body hat imported from Japan, made of Japanese grass. It lacks luster, but takes dye readily. Used for making sports hats.

whalebone. A horny substance in the form of flattened plates, which take the place of teeth in whalebone whales. These plates range from 3 to 15 feet in length and serve to retain the small fishes which compose the food of the whale. From 250 to 300 of these are found in the mouth of a full-grown whale and weigh nearly 1 ton. Formerly much used for stiffening purposes in dresses and corsets, but now, because of its scarcity, largely replaced by featherbone.

wheat-stitch. An embroidery stitch similar in appearance to full wheat stems and used in forming border or outline effects. It consists of a series of slanting stitches joined through the center by means of a series of loops.

whipcord. A worsted dress goods in diagonal weave with strongly marked round cords, or ribs, on the face. The cord varies in width from extremely narrow to ⅛ inch. It is used for skirts and suits.

wide-wale serge. A serge having a pronounced diagonal weave. Sometimes called *cheviot serge.* Used for dress skirts and suits.

widow's peak. A mourning bonnet with a point over the center of the forehead like that worn by Catherine de Medici in the 16th century during her widowhood. A pointed growth of hair on the forehead has also come to be called a widow's peak.

wigs. An artificial covering of hair for the head. Wigs made of wool were worn by both men and women in ancient Egypt. Wigmaking, as known to moderns, originated in France in the 14th century. The elaborate curled wig first worn by Louis XIII (1610–1643) to cover his baldness was adopted as a distinctive feature of the costume of Louis XIV (1643–1715) and was introduced into England under Charles II (1660–1685). Wigs are still part of the official dress of judges, barristers, and certain officials in England and Ireland.

willow. A fabric woven of esparto grass and cotton, similar to sparterie. It is used for making the foundations of more expensive hats in place of buckram, and is sold in sheets measuring about 24 inches by 36 inches.

willow plume. An ostrich feather, to the flues of which other flues are tied or pasted to make them longer, in imitation of weeping-willow branches.

wimple. A piece of cloth wrapped in folds over the head and neck. Worn by women during the middle ages; now worn only by nuns.

woof (wo͝of). The crosswise set of yarn found in every woven fabric and usually running through the warp from selvage to selvage. The widthway of the material. It is also called *weft, filling, pick,* and *shoot.*

wool crêpe. A woolen fabric having a crinkly surface formed by using alternately right-hand and left-hand twist yarns in the filling. Used for dresses.

wool taffeta. A wool fabric in a closely woven, smooth weave. Similar to panama but of a much finer quality. Used for dresses, skirts, and suits.

woolens. Fabrics made from short, staple wools.

worsted (wo͝os'tĕd or wo͝or'stĕd). (1) A woolen yarn used in making cloth and having its fibers laid parallel rather than crossed. (2) A loosely twisted yarn for knitting.

worsteds. Fabrics made from long, staple wools.

wrap. An article of dress intended to be wrapped around the body. In the plural, outside garments.

wrapped skirt. A skirt designed so that one side is folded or wrapped over the other side.

Y

yarn. A continuous strand of twisted fibers, whether animal, mineral, or vegetable, for use in weaving and knitting. By some, it is restricted to woolen yarn only.

yellow. The color of the spectrum between green and orange, similar to that of brass or gold.

yoke. The portion of a waist which is fitted over the shoulders and to which the rest of the garment is sewed. A *skirt yoke* is a piece of material fitted over the hips and the rest of the skirt is gathered or plaited on it.

Z

zanella cloth (zȧ-nĕl'ȧ). See gloria.

zibeline (zĭb ĕl-ĭn). A thick, woolen material of plain weave entirely covered with glossy hair, which gives a nap ⅛ to ¼ inch long. It is similar to camel's hair except that the hair is cut evenly. Used for suits and overcoats.

zephyr gingham. See gingham.

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